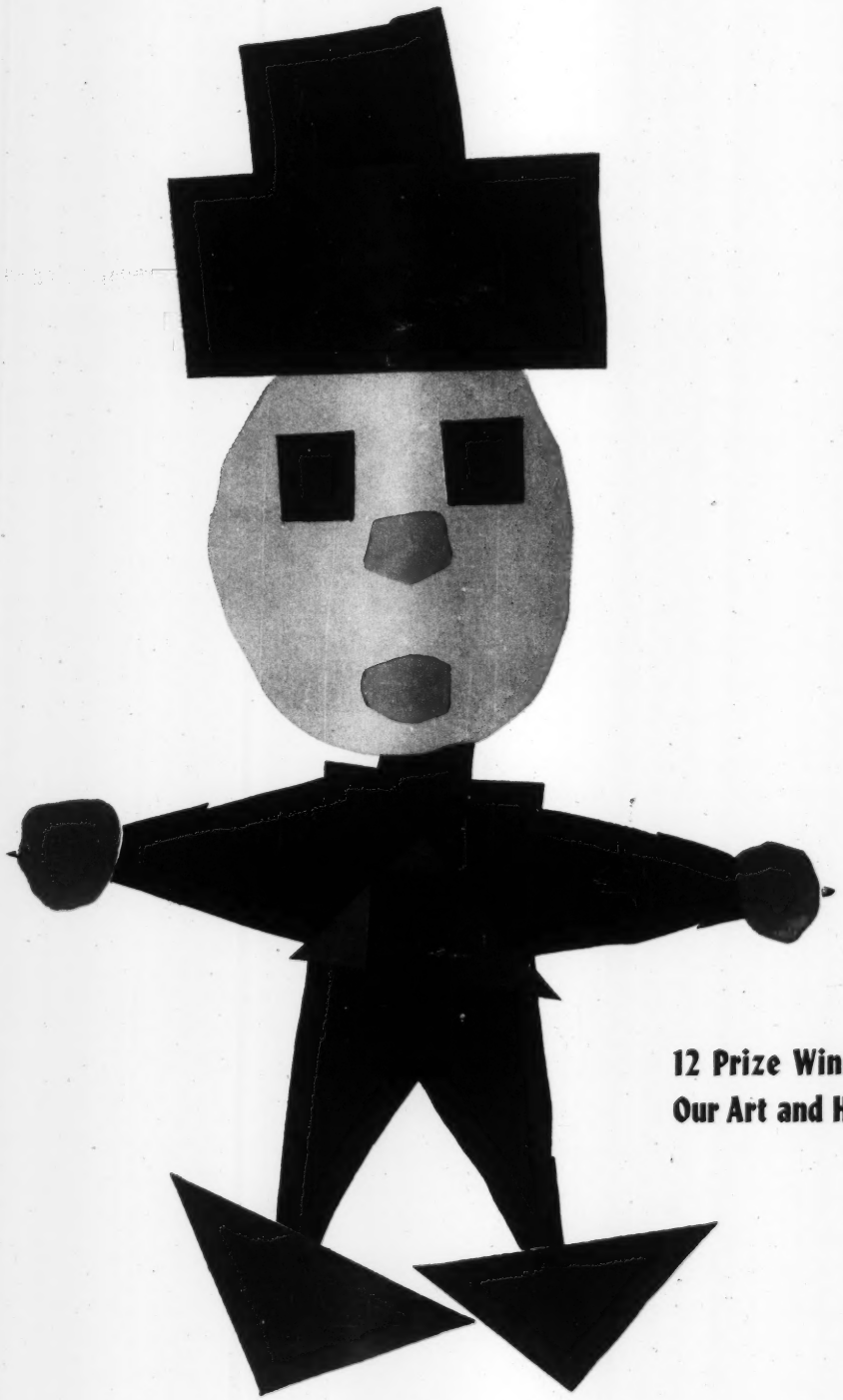
THE INSTRUCTOR



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Talking It Over—

Friendly Chats with the Editor

IT WOULD certainly be nice if I had about four hundred thousand magic carpets to tuck into these June *Instructors* you are reading. Then you could all fly to Dansville to see the *Art Exhibit* in our lobby. It is really your art exhibit, for it is a display of the entries you submitted to the Art Contest.

Under normal circumstances, *Else Bartlett's* office is very adequate in size, but when the contest entries began to arrive, she was practically pushed out into the street. Mail was delivered to her by the cartload—and she got four deliveries a day. Just the process of keeping it all straight was a mammoth job, but in addition she sorted, classified, and arranged, so that the judges would have a fair chance to compare the entries. It was a gigantic task, but she is finally coming up for breath. As for your entries, they will be carefully packed and returned—and in the meantime, they are being enjoyed.

On page 77 you'll find the first page of another Audio-Visual Supplement, a repeat of what proved to be the most popular supplement ever included in *The Instructor*. As I write, we still aren't caught up with reprint demands for our January AV supplement, since we had to go back to press. Again, *Irene Cypher* is guest editor of the supplement, and when it comes to audio-visual specialists, she just about heads the list. Eating lunch with her at an educational convention is like having lunch with Senator Taft at the Mayflower Hotel. By the time you are through the first course, at least twenty people have stopped at your table with some important matter to discuss. It's small wonder that the supplements are such a success.

June the fourteenth is Father's Day—*probably your school will be nearly over, so it wouldn't be a very good time for a celebration. But I'm taking this opportunity to have my say about honoring the men in your school—or even* man *if the only one you can boast of is your school custodian. You could have a school Father's Day in advance. It does the youngsters good and it's a wonderful boost toward a feeling of school unity. One teacher wrote me that her children made big greeting cards which they all signed, and they brought flowers for the men's buttonholes. Some girls decorated the principal's chair with crepe paper, and after school the older boys washed his car. The men were guests of honor at lunch and the children sang to them. Does it all sound a little foolish? Yes, but it sounds nice too, and real friendliness is important.*

While I'm on the topic of Father's Day I want to announce that the editorial department has a new father. Our genial artist, James *(Skip to us)* Palmer *has a son, little Jimmy Palmer. Father is doing very nicely and he can hold Jimmy with the left hand while he draws with the right. Like every proud father he has big plans for his son, especially on the golf course, where Skip shoots in the low seventies himself. He doesn't care whether Jimmy grows up to be an artist, but he does want him to have the emotional security that comes from the ability to look at and comprehend what he sees, and then express his feelings in some tangible form. Skip was never a school teacher, but I'd say he is doing well.*

Among the problems of an editor and her staff, none is so important as making sure we're right about what you teachers want in the magazine and how you want it presented. We carefully note the suggestions in your letters, we make inquiries from a selected group of readers, and we send out questionnaires. This spring we mailed some questions to all our contributing teachers to help us plan for the coming year. Of the regular features in the magazine they considered "The Story Behind Things We See Every Day," the frontispiece, and "Girls and Boys" the most valuable. They would like to see more art and handwork pages, and more social-studies and science units. Do you concur? Some of the answers surprised us; some confirmed decisions we had tentatively made. We'll never be entirely sure, but we're constantly working to learn your desires.

Mary E. Dwen

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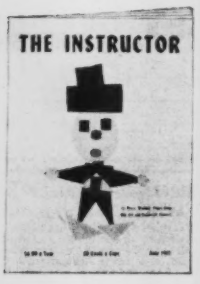

Our June cover design was made by a second-grader in Venezuela. Ernestine J. Crandall, teacher in the North American School of the Mene Grande Oil Co., C. A., Barcelona, Anzoategui, developed this art lesson with geometric shapes. Creating designs challenged each child's imagination.

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$.....	$.....	.....	.....
$.....	$.....	.....	.....

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Name of Relative.....(Relationship).....
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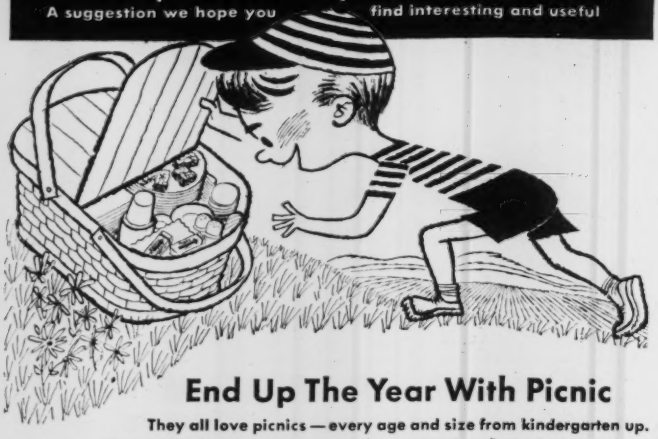

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They all love picnics—every age and size from kindergarten up. You can make it as simple as a few sandwiches out in the schoolyard to something really novel with "bean-hole" and square dancing.

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A novelty which is simple and easy and yet is a thrilling delight, is a "Bean-Hole Picnic." Use navy beans, so inexpensive, and cook in one or two big bean pots, figuring on at least one cup of baked beans per person.

As for the "Bean-Hole"—it's only a matter of digging a hole in the ground of the picnic site. Line bottom of hole with small stones. Cover with burning charcoal or live coals and leave for half hour to heat stones. On the hot stones, place bean pot or pots. See that lids fit snugly. Cover all over with dirt that was taken out to make the hole and pack down. Leave beans to cook for five hours. Then, remove dirt and serve beans steaming hot.

Generally games help keep things gay. And the best part about this is that almost any old game will do—*Farmer in the Dell, Drop the Handkerchief, London Bridge, Put Your Little Foot*—and so on—even for High School ages.

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REVIEWS of *New Records*

ELVA S. DANIELS

Supervisor of Music, Public Schools, Swarthmore, Pennsylvania

WHEN school began last September the month of June seemed years away, and yet, here it is almost time to close for another year. The last few weeks or days can be a time for singing the many favorite songs you have learned, and a time for replaying records your class enjoyed.

If some of your girls and boys are off to camp, either for a return visit or the first experience, they should enjoy *Around the Campfire* (YPR 438, 78 rpm, $1.25). This is a collection of happy, lighthearted songs that have been enjoyed at children's camps throughout the nation. No collection would be complete without "Someone's in the Kitchen with Dinahhhh. . . ." and "Michael Finnegan." Your class will also like the parody on "Old Oaken Bucket." There is also the favorite "Today Is Monday."

If you teach kindergarten or first grade, you may want to try a special two-record album designed for the younger child. Twelve minutes of music sounds like a large chunk of listening for cherubs of this age, but the story and songs have been cleverly contrived to hold a child's interest. *Every Day We Grow I-0* (YPR 8001-2, 78 rpm, $2.30) tells the story of Alexander Everett Friendly III who gets lost from his parents at a picnic and meets a friendly possum who tells him that he can find them when he learns a song. The song is an adaptation of the most famous of ancient cumulative songs "Green Grow the Rushes, Ho." The record contains other songs too that all fit into the story—a nursery rhyme, a finger-play song, a funny song, a singing participation song, and a lullaby. The words are on the record jacket.

June may bring some very warm days when your class needs to relax and listen to something for fun. Try *The Story of Slow Joe* (YPR 9003, 78 rpm, $1.25) and meet the slowest-talking and walking boy in the world. His errand with a kettle of vegetable soup finds him keeping pace with such slow-moving creatures as a caterpillar, a worm, and an ant.

The coming of warmer weather will find many of us taking to the outdoors for picnics and "doggy" roasts. It seems like a good time to talk about fire prevention, and a good way to slip in a song would be to buy *Smokey the Bear* (Columbia MJV 148, 78 rpm, $1.00). The song employs clever lyrics and a real jazz rhythm to help sell small fry the idea of being careful with matches and fires in the woods.

Your room was probably decorated during the spring with a sprig of apple blossoms. Do your pupils know the story of Johnny Appleseed? Why not introduce it with a story record, *Johnny Appleseed* (Columbia MJV-154, 78 rpm, $1.00)? This version begins with the song "Down in the Meadow," and tells a few pertinent facts about John, dramatizing episodes from his life.

Perhaps the Appleseed legend will lead to interest in other tales of American folklore. Don't forget *The Story of Paul Bunyan* (RCA Victor WBY 4, 45 rpm, $.89), for girls and boys alike never tire of hearing about the mighty man who was twenty-five feet tall and weighed eight hundred pounds at the age of eighteen! Some fine American folk music is included: one verse of "Sweet Betsy from Pike," "Big Rock Candy Mountain" and special Bunyan words to the tune of "Old Smoky."

You are probably as busy as can be with report cards, permanent records, inventories, attendance reports, and other June jobs, but please don't rush away from school on that long-awaited last day without a thought to your record collection. Take a few minutes to make the shelf neat and tidy. Records should not be stored in such a position as to cause them to warp. Never leave them on the supports inside the record player, and always keep them free from dirt.

Be sure that you have ordered a supply of new needles. "Permanent" needles are not indefinitely permanent.

If you want to close up shop wearing an extra-bright halo, make a note of one or two records that will be just perfect for those first few days of school in September.

Where to Get the Records

If records reviewed in this department each month cannot be purchased or ordered from your local record store, you can secure them from either of these two supply houses: Children's Reading Service, 106 Beekman St., New York 38, N.Y. (excellent catalogue classified and graded, $.10), and Educational Services, 1702 K St., N.W., Washington, D.C. (free catalogue).

COMPTON'S for 1953

THE 1953 edition of *Compton's Pictured Encyclopedia* is now available to schools and libraries. Teachers will find that each volume contains the most up-to-date reference material. Compton's pioneered in the field of pictured encyclopedias, and they were the first to rate reader interest as of equal importance with facts in an encyclopedia. Each article is written so a child will want to read it, can understand it, and will want to look for more information.

The editors have also realized that facts are no good unless they can easily be found, and the Fact-Index in each volume makes everything "findable." In the 1953 edition, the Fact-Index "contains over 37,000 *fact entries,* 47,000 *subject entries,* and 140,000 *citations to text.*"

Subject-matter specialists, supervisors, and teachers co-operate with a large permanent editorial staff to develop the classroom material needed at all grade levels. In addition, first drafts of text and illustrations are taken directly to the classroom to get the pupils' response. Many times the suggestions received at these sessions have contributed to greater usefulness of the finished article. Compton's articles are further clarified with diagrams, maps, graphs, and charts—all indexed for the reader's convenience.

Recognizing that one of the teacher's vital jobs is to build citizens, and in response to requests for assistance in this field from teachers in elementary and secondary schools, Compton's includes three new outlines in the 1953 edition: *The American Heritage, Individual Freedom,* and *Current Events.* The first is most applicable to the elementary grades, but the editors thus indicate their awareness of the need for citizenship growth beginning with the kindergarten and continuing through college. In the first outline, American democracy has been explained in terms of historical facts which will help a child to understand the effort and sacrifices which were a part of the founding of our great nation. They also learn something of the value and significance of the documents which are a part of their heritage.

The new Compton article on flags has been not only expanded but almost entirely rewritten. Since the child's first introduction to his country is through the flag which he sees carried in parades or displayed on patriotic occasions, it seems reasonable to motivate the study of other nations through their flags. The 1953 Compton's contains ten color pages in the twenty-eight page article on flags. Besides accuracy of detail in each flag, you can now be assured that when you see a flag in *Compton's Pictured Encyclopedia,* the color is also accurate. This has been made possible through the use of a new lithographic printing process.

Another reason for this revised flag article is that within the past seven years, thirty-two national and international flags have either been entirely created or redesigned.

With a 1953 *Compton's Pictured Encyclopedia,* the children in your school will have access to the best in source material. With the best, they can do better work!

Compton's Pictured Encyclopedia. 1953 Edition. 15 vols. Bindings: Red Dura-Cloth $104.50 or Fabrikoid $109.50, cash. Discount for multiple purchases; trade-in allowances on Compton's.

SPECIAL EVENTS

June 8-14—National Flag Week
June 14—Flag Day
June 21—Father's Day
June 21—First day of summer
June 22-27—National Swim for Health Week

CLUB EXCHANGE

We do not include the Club Exchange in the June issue. If you wish a Club Exchange notice published in an early fall issue, send it to us by June 15. Your notice must be concerned chiefly with the exchange of correspondence, give your September school address, and be signed by yourself as teacher. Address: Club Exchange, THE INSTRUCTOR, Dansville, N.Y.

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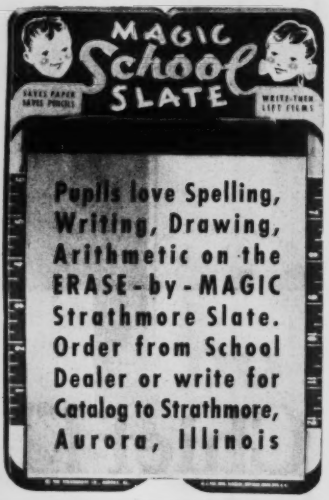
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The Coronation

A SUBJECT FOR CLASSROOM DISCUSSION

DON'T treat the Coronation of Queen Elizabeth II merely as a passing event! It is so rich in learning experiences that it deserves major consideration in your classroom. Regardless of the grade, there is a phase of the celebration that will apply to your group.

An Event of Historical Import

Practically every child in America will see views of the Coronation in the newspaper, on television, or in the movies. It will be just so much pageantry unless you give it significance.

The Coronation provides an excellent opportunity to trace the development of human liberties from Magna Carta to our own Declaration of Independence and the Constitution, wherein the rights of individual citizens are guaranteed by the first ten Amendments.

In teaching moral and spiritual values, the Coronation provides a rich example of sincerity of purpose. Many of your pupils probably heard Queen Elizabeth's address on Christmas Day. (It will doubtless be reprinted at the time of the Coronation.) It had an emotional appeal that would grip even third- and fourth-graders. As you discuss this with your group, recall also the deep religious convictions expressed by President Eisenhower at the time of his inauguration.

Geography Will Be Evident

Representatives of governments from all over the world will travel to London in time for the Coronation. Here is an opportunity to review geographic locations with children who may be struggling to comprehend the idea of a round world. Tracing routes which these people will travel by sea and air will give children a clearer understanding of the shape of the globe.

The names of small countries will come to light in news releases concerning the Coronation. These can be located on a large globe or wall map. This is the kind of teaching that has a greater chance of being retained for it will have association and meaning.

Art and Crafts

Since the Coronation represents the greatest and most elaborately executed pageantry in the civilized world, it should provide the motivation for a variety of art activities. Magazines will carry color photography showing the rich splendor of the occasion and children will want to try their hands at friezes, dioramas, table exhibits, and individual pictures. They will be inspired to work large as they attempt to portray the magnitude of the occasion.

Library and Music

All the interest aroused by the Coronation should be capitalized upon at the school or local library. Encourage the librarian to make a display not only of those books directly concerned with the Coronation but of stories that have a setting in the United Kingdom and the British Empire. Having discussed the location of many countries, the children will be ready for stories with backgrounds located in Canada, Australia, and the parts of Africa, Asia, and North America that are comprised in the British Empire.

Music-appreciation lessons can be built around the type of music suitable for Coronation Day. For example, what type of music would be appropriate for the great procession that will travel through the London streets? What music will be heard in Westminster Abbey during the ceremony? What music would be played at the various celebrations after the Coronation? Encourage children to bring records from home that they think would be suitable for each occasion, and then have an enjoyable music-listening period. Perhaps some of the children in the upper grades will want to try writing a song for the occasion.

Tool Subjects

Because the Coronation is primarily a cultural and aesthetic event it would hardly seem wise to drag the tool subjects "in by the tail." Spelling words such as *coronation, duke, duchess,* and *royalty* will have little permanent value. Arithmetic problems based on the specifications of the royal carriage, size of the crowd, or other statistics will tend to dull an otherwise enjoyable activity. On the other hand, original writing of prose and poetry will be suitable if the topics suggested have sparkle and verve.

An Appreciation of Canada

The Coronation is a good time to teach a better appreciation of our neighbors to the north. All too frequently American children have a misconception of Canada. They think that with a little coaxing on the part of America, Canada would be happy to annex itself to our country. Our boys and girls need to know that Canada is a powerful nation in its own right, and its position in the British Commonwealth of Nations is one of its own choice.

Some teachers may be reluctant to teach about the Coronation so close to the end of the term, but this is an event that will probably happen only once during the school life of your pupils. You cannot pick it up later with the same teaching values. You are actually making a wise choice in the use of school time—a choice that you can conscientiously justify.

Photographs from the British Travel Association

St. Edward's Crown

Imperial State Crown

From the OTHER SIDE of the FENCE

A Parent's Point of View

EDITORIAL COMMENT: The author, a former teacher with a background of fourteen years' experience, retired in the fall of 1952 to have "a full-time fling at homemaking" with her husband and four children.

Now living on Okinawa, she finds that when the children return from school with their stories of classmates, playground experiences, assignments, and teachers, she "sees the school through new eyes."

A Satisfied Customer

THOUGH we have been having beautiful weather, the school drew a wet night for the annual open house. Had it not been for the disappointed looks on the faces of our young ones, we should probably have thought of an excuse to stay home. However, we were literally shoved out into the storm. Despite the bad weather, classrooms were crowded with parents, and I believe everyone felt rewarded for having come out that evening.

The aim of the open house was to present an exhibit of regular work the children had been doing during the year, rather than a splash of work prepared especially for the evening.

The school uses a filing system. Occasionally papers are sent home, but most written work is filed, and presented to the parents several times during the year. Papers kept in this manner seem to have continuity, and are thus more meaningful to the parents than are single papers sent home each evening. They give a good picture of progress. And, best of all, they get home!

At the open house we saw many good samples of our children's work, and in comparison with the work of other pupils. As we drove home we recalled other open-house programs where there was no evidence that our child was even in a classroom. The system used this year was a safeguard that parents would leave open house as satisfied customers.

Come to Think of It

Memories of the past include days when I could open a desk drawer with some degree of confidence that all was neat and in order. However, with four children in the house, I've given up opening the desk drawers in front of guests. The shock has been too great at times. A few weeks ago, the desk got a good rummaging as the children went searching for my best stationery. They explained that they were going to exchange letters with children in various sections of the United States.

We decided that such a letter should be both informational and entertaining, that it should make the person who received it feel as if he knew the writer, and that it should make him feel as if it were written especially for him. A difficult bill of goods, maybe! But with a bit of trial and error we were pleased with the letters as they went to the post box.

The children were excited beyond description when the answers to their letters arrived. However, they were bewildered beyond description when they read the answers. Most of them gave the name and population of their city and state, the state flower, principal products of the locality, the name of their school, the number of children enrolled in the school—and that was all! They read like paragraphs from an encyclopedia.

Undoubtedly many good exchange-of-letters programs are carried on by some schools, but this was our experience.

The idea of an exchange of letters is wonderful. But come to think of it, in guiding such a program a teacher should see that answers sound as if a letter had been received; and letters, in addition to being informational, should serve to promote friendships across the country, or even across the seas.

Make the Shoe Fit

When we were asked to sign consent blanks last year to permit our children to go on field trips the last week of school, many parents wondered why field trips were coming up at this late date. However, when we realized that there was no lag in school interest during the final week, we decided that field trips at that late date were a case of making the shoe fit very well, and with good results.

A Pat on the Back

Last month Pete was down with the mumps. This month it was chicken pox. We thought nothing more could go wrong until the day he returned to school. He picked that day to fall into a mud puddle so completely that I was told that everything but his eyelashes was caked with mud. However, the school nurse seems to have a solution for every emergency.

As each year ends, and unclaimed articles are left in the lost-and-found department, she saves clothing that might be of use in such emergencies as Pete had, and now has a complete set of clothing in all sizes. A pat on the back to anyone in a school who goes beyond the routine of teaching, and gives our children a few "extras" when they are in need.

Hope A. Diffenderfer

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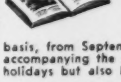

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by Nancy Jean Wilcox, Ph. D.

with foreword by Paul H. Kinsel, authority on educational travel.

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EDUCATIONAL TRAVEL COURSES FOR TEACHERS, a 48-page book, is the most comprehensive and authoritative treatment of this subject ever published. The manuscript on which it is based has been accepted by Cornell University as a thesis for the Doctor of Philosophy degree. The author has assisted in preparing this condensed version.

In gathering data on 102 colleges offering educational travel courses from 1946 through 1951, the author conferred personally with teacher travelers, staff members of colleges, officials of Departments of Education in twenty-two states, and representatives of travel bureaus and transportation companies. She also sent letters and questionnaires to faculty travel leaders and administrators in colleges, and consulted all available references.

As student and teacher, the author has been identified with New York State since 1940. She taught high school English and dramatics, served as instructor and director of radio at a state teachers college, and at Cornell was an assistant in the university's teacher-training program. She is now vice principal of the Cortland, New York, Junior-Senior High School.

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IN653

Books for Children

REVIEWED BY Christine Gilbert

Director of Curriculum and Public Relations, Public Schools, Manhasset, Long Island, New York

THE GIANT STORY

By Beatrice de Regniers; pictures by Maurice Sendak

Parents and teachers know how often young children like to act and talk "big," and Tommy was no exception, for one whole day Tommy spent being a giant. The humor of the story is well illustrated by the pictures.

Ages 4–7 — *Harper & Brothers; $2.00*

BIQUETTE, THE WHITE GOAT

Written and illustrated by Francoise

This French artist has written the story of a little white goat, Biquette, and of her troubles with the red coat she had to wear when she traveled to Mimi's house.

Ages 4–7 — *Charles Scribner's Sons; $2.00*

THE FOUR LITTLE FOXES

By Miriam Schlein; illustrated by Luis Quintanilla

The growth of four baby foxes is depicted from birth until they are big enough to be independent and go off on their own "fox business." Full of meaning for children who are also very busy growing up.

Ages 5–9 — *William R. Scott Co., Inc.; $2.00*

SILLY WILLY NILLY

Story and pictures by Leonard Weisgard

This is a picture story of a baby elephant who couldn't remember to do what his mother told him and who finally learned the hard way that "Elephants Don't Like Lions."

Ages 5–8 — *Charles Scribner's Sons; $2.50*

ALL KINDS OF BABIES

By Millicent Selsam; illustrated by Helen Ludwig

Millicent Selsam has written a fine book for young children describing in simple terms the ways in which animal babies change and grow. Some, like camels and monkeys, change very little, while others change radically, as the tadpole which becomes a frog, and the caterpillar, a butterfly.

Ages 4–7 — *William R. Scott Co.; $2.00*

SCRAMBLED EGGS SUPER!

Written and illustrated by Dr. Seuss

Wonderful nonsense which I hope all children will have the opportunity to enjoy. Dr. Seuss has the ability to stretch a child's imagination—and this fact, plus the humor of the story and the gay illustrations, combine to make the book a must for children.

Ages 5–9 — *Random House; $2.50*

ROCKET AWAY

By Frances Frost; pictures by Paul Galdone

Here's a space adventure story telling of the wonderful adventures of David and Jean when they took a rocket trip through outer space to the moon. A good book which children can read for themselves.

Ages 6–10 — *McGraw-Hill Book Co.; $2.00*

STORY OF THE PRESIDENTS

By Maud and Miska Petersham

This author team has added to their long list of picture books an account of the presidents of the United States. The information presented is brief and concise, and should give children an interest in the history of our country as well as biographical information about the presidents.

Ages 6–10 — *The Macmillan Co.; $3.00*

THE PICTURE STORY OF SWEDEN

By Hester O'Neill; pictures by Ursula Koering

Largely through pictures and a brief text, the reader gains a description of the Swedish people with emphasis on their customs, their way of life, and their arts and crafts. An excellent introduction to a fascinating country.

Ages 8–12 — *David McKay Co., Inc.; $2.50*

Books for Teachers

REVIEWED BY Ruth M. Northway

Elementary Principal, Central School,
Springville, New York

School Texts

FINDING FAVORITES

By Leary, Reickert, and Reely

This third-grade book in the "Time to Read Series" gives a wide variety of imaginative literature. Stories are grouped under "Ranches and Round-Ups," "Fun and Foolishness," "Make Believe," and others. *J. B. Lippincott Co.; $2.00*

I CAN READ

By Anna D. Cordts

This new phonics text has "cues" that will unlock over 85 per cent of the words children meet. Correlating with all basal readers, it gives practice with words in context. *Beckley-Cardy Co.; $1.68*

THE HOLT DEVELOPMENT READING PROGRAM
READING FOR FUN and READING FOR EXPERIENCE

By Murphy, Miller, and Murphy

Pupils and teachers in classes through the United States and Canada chose the stories in these books. Stories are in such groups as adventure, science mysteries, sports, and travel. The reading skills developed by each story are checked at the end of the story. Charts for estimating progress are in both books. *Henry Holt & Co.; $2.48 and $2.56*

AMERICAN LEADERS

By Harold B. Clifford

The stages in the development of our country are depicted through contributions of such leaders as Columbus, Penn, Franklin, and Edison. The book has an interesting narrative style along with well-selected and colorful illustrations. *American Book Co.; $2.20*

MACMILLAN UNIT READERS
SKIPPY THE MONKEY, BUSTER THE BRONCO, THE PRINCESS WITH THE DIRTY FACE, and ON A TUGBOAT

By Gates, Huber, and Salisbury

These unit readers in the "Macmillan Readers Series" provide inexpensive independent reading material on a low vocabulary level. Attractive illustrations enhance the context. *The Macmillan Co.; $.44 each*

Professional Books

SOCIAL STUDIES FOR OLDER CHILDREN

Edited by Loretta E. Klee

This book follows the book, *Social Education of Young Children*. It describes the needs of children of the middle grades and suggests various ways to improve the curriculum. *National Council for the Social Studies, 1201 Sixteenth Street, N.W., Washington 6, D.C.; $2.00*

AMERICAN NONSINGING GAMES

By Paul G. Brewster

Here are presented more than 150 of the better-known games for every age. Each game is simply described, in many cases with diagrams. The origin of the game, together with where and how it is played in other lands, is also given. *University of Oklahoma Press, Norman, Oklahoma; $3.75*

AUDIO-VISUAL MATERIALS

By Walter Wittich and Charles Schuller

Audio-visual materials as a means of attaining instructional goals are the topic of this book. Ideas on the use of chalkboards, tackboards, field trips, maps, films, and other audio-visual equipment have been contributed by teachers and administrators. *Harper & Brothers; $6.00*

SCIENCE FOR CHILDREN AND TEACHERS

By Herbert S. Zim

Science experiences are an important part of a child's development. Suggestions as to the place of science in the daily program, science-teaching materials, methods, and the use of community sources are abundant. *Association for Childhood Education International, 1200 Fifteenth St., N.W., Washington 5, D.C.; $.75*

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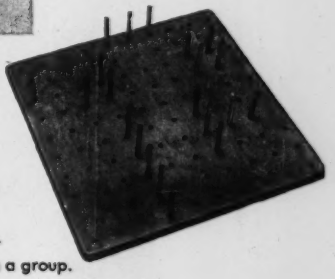
★ to entertain during play periods.



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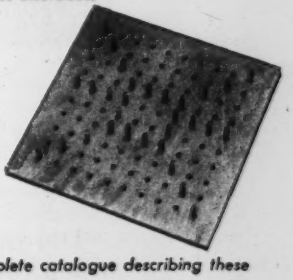
★ to teach and test color recognition.
★ to develop the counting sense.
★ to demonstrate the meaning of number names in serial order.
★ to visualize group relations in number.
★ to discriminate the number of objects in a group.
★ to make simple designs in reading readiness exercises.



PRIMARY PEG BOARDS FOR FIRST GRADE

★ to develop further counting sense.
★ to develop simple number stories.
★ to develop the meaning of ordinals.
★ to teach comparative sizes of groups.

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93 Years Service to America's Children 1860-1953

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Harold M. Lambert

Celebrating Flag Day

Did you ever have a Flag Day parade when you were as young as this boy and girl? What are you planning to do this year to celebrate Flag Day? Perhaps you and your friends might have your own parade. All the drummers in the neighborhood can beat the time for marching. Make sure that the flags lead the parade.

Fifty Years Ago in the Normal Instructor

"Thousands of rural teachers still endure the humility of being boarded at various students' homes as part of their salary. The dignity of the teacher should require the school board to pay her a salary large enough so that she could choose her own boarding place and pay for it with cash."

The leading editorial was a plea for increased secondary instruction for rural children. While fifteen million children were being taught in one-room isolated schools, less than a million children from these same areas were in high school.

Memory gem—"A straight line is the shortest in morals as in mathematics."

In the monthly food lesson—"a cold potato with a cup of tea or coffee is a poor after-school snack, even though it is offered to children in many homes."

A summer trip to England and Scotland for $200 was recommended. "Fourteen days each way on a fast ship, and a trip free from battling with porters, cabmen, landladies, and time tables. All that is required are one traveling dress, two cotton shirt waists, one dark thin silk to wear on trains, one nice silk to wear at dinner, a change of underwear, and toilet articles."

Recommended book of the month: "Little Plant People at Home and What They Are Doing There," by Annie Chase. Said the reviewer, "Growing plants furnish the choicest and most broadening lessons of life."

A good investment to aid the rural school which was interested in serving hot lunches—a portable steam table that would keep three two-quart basins warm.

Elizabeth Gray Vining

THE PEARL of GREAT PRICE

WHAT makes the good teacher? What is the essential secret, the hidden treasure for which we would sell all we possess, if we could secure it? Years ago two adolescents, slangy, only half articulate, talking too loud on a suburban train, gave me an answer that I have never forgotten.

They were discussing the teachers at the school which they, and I before them, attended. They spoke of one who was perhaps the best-known and best-loved teacher in the school, whose students spectacularly won prizes for their essays and stories. Frequently they came back in later years, outstanding men and women, many of them, to testify to the power of his influence on their lives.

"Well, Mr. D.," these young were saying, "he really cares about you. He's not pretending, he really does. Oh, I don't know, it isn't just the bright kids, *you* know, he really *cares*. I mean, he really does."

I knew him well. He made Latin a living language and the thoughts of Caesar, Vergil, and Cicero came to us as freshly as if we had read them in the morning newspaper. He brought Shakespeare as a living dramatist into the classroom and we caught from him a lasting love of poetry. We wrote, under his inspiration, honestly, with zest.

His knowledge, his presentation, his taste and imagination were unquestionably superior, but it was not of these that the two young things were speaking. Instead, they put their finger unerringly upon the quality which made his superior gifts available to those whom he taught, to the indifferent and resisting as well as the receptive among his students: he really cared about each one.

Like Socrates, perhaps the greatest teacher of all time, he felt what Edith Hamilton has called "an intense, overwhelming desire for the good of each individual whom he met."

It is not sentimental, this kind of caring. It is austere, selfless, determined, this passion that marks the good teacher off so distinctly from the rest. It is not concerned with the personal response that it gets, except as that response may contribute to the child's own growth. It covers all, the bright ones and the naughty ones, and those who are the most difficult to love, the solid, mediocre ones.

It asks of each only what is within his power to do, but it is discerning and imaginative enough to see his unique potentiality and often to set for him higher or more interesting goals than he might set for himself. It cannot be assumed as a front, nor can it be hidden. It is not mechanical, not a technique; it is central, dynamic.

We all have something to give: knowledge, in varying amounts, skills, a broad range of interests, intellectual or moral enthusiasm, taste. We have been trained in the newest and best methods of presenting our material.

But it is not the amount of the gift that marks the good teacher. It is what he or she manages to get the pupil to accept. The key that unlocks the youthful mind and heart is this priceless quality of vital interest-affection that cannot be imitated and cannot be pretended, yet which anyone can possess who honestly desires it.

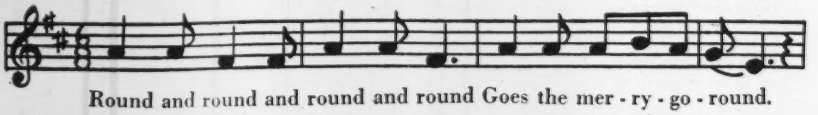
Elizabeth Gray Vining

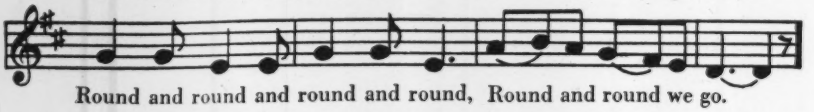
Significant Words from the Author of
"WINDOWS FOR THE CROWN PRINCE"

KINDERGARTEN NEWS

The Merry-Go-Round

FERN E. WEBBER, Kindergarten Teacher, Stephen Foster School, Bellflower, California





"The Merry-Go-Round" is a rhythm song. The word "round" is emphasized in singing to produce a natural rhythm. If the children are seated, they can sway from side to side, or swing their arms. If standing, they can clasp their two hands as though holding a ball, and swing their arms until on the final "round and round we go" they make a complete revolution. While they swing their arms, they may slide their feet as if skating, continuing to sing and dance in rhythm.

My CLASS TOLD Me ----------

Marguerite Hetzer

Kindergarten Teacher, Raub School, Allentown, Pennsylvania

LAST spring, I was preparing to talk to parents of preschool children who would enter kindergarten in the fall. What should I say to them? I decided that one way to find out was to hold a conference with my present kindergarten pupils.

To help them understand what I wanted, I reminded them of their first days of school. I recalled how some had cried, some had screamed, others were noisy, or just frightened. Then, I asked them to tell me why they had behaved that way. What ideas did they have about school before they came? What had seemed like the biggest problem? What had they learned? I explained that I wanted to help other children who would be coming to kindergarten.

Almost without exception, the children seemed eager to contribute to our discussion, while I made notes.

As you read their statements, you will feel closer to other kindergarten teachers who wonder why Johnny acts that way.

"I had to practice putting on my coat by myself." (His first attempts were failures. He had never tried at home. Children desire to be independent, and this is one way they can express it.)

"There were so many children I didn't know which one to play with." (Young children play in small groups, and a large class is an unnatural situation.)

"I was scared that I might have to go to the principal's office, and he would give me a paddling." (He said his brother had told him, before he started school, that this would happen. The same brother had told him horrible tales about blood typing and the little fellow was too frightened to co-operate.)

"At first I was afraid in the bathroom." (School provides the first experience in a public lavatory for some. There are fears of being locked in, the noises of flushing water, and so on.)

"I had to learn not to tear books." (This boy was our most destructive child.)

"I learned about the flag." (This boy liked to lead the flag salute.)

"I didn't know there would be toys to play with." (For a long time this boy didn't like school, and made sure I knew it.)

"I was afraid to let my mother go. I didn't want to come into school alone. I wouldn't have been afraid if my mother had told me it's almost like home." (Children at that age need reassurance.)

"I didn't want to stay all day. I thought I would be hungry. I didn't know I'd get lunch in school." (As an afterthought) **"I left my coat on the floor. Now, I hang it up at home, too."**

As evidence of the learnings which had apparently made the most impression on their minds, these comments are recorded.

"New kids shouldn't go across the street to buy bubble gum. You might get spanked." (I asked whether he got spanked. Then he amended his remark.) **"Well, you might get killed. Go with your patrol or your mother."**

"It's good to be quiet when someone is talking. Listen to what he's saying." (This was a surprise from a talkative girl.)

"If one child does something you don't like, and makes you mad, leave him alone. If you punch him, you get into more trouble." (This from a boy who has a quick temper.)

From these candid remarks, I was better prepared to talk to the parents of children who would enter the next kindergarten class, because their children would have similar hopes, fears, and problems. I had directed the children's thinking as little as possible, and the results proved that they could think for themselves in a constructive way even at that age.

EDITORIAL NOTE: Use your tape recorder and make a record of a similar experience with your group. You can study the children's comments at your convenience. The recording will also provide program material for a parents' meeting.

From Old Socks to HOBBYHORSES

Mary E. Riedy

THE hobbyhorse project was suggested for some of my more active boys. However, the girls showed as much interest as the boys and soon every child who could find an old broomstick and sock was engaged in the project.

To make the hobbyhorse we stuffed one of Dad's old socks (one with a white toe and sole preferably) with discarded cloth. The stuffed sock was nailed onto a sawed-off broomstick.

The mane was made by using large darning needles threaded with colorful yarn. Two triangular-shaped pieces of dark cloth were sewed on for ears. Most of the children painted the eyes and mouth on the sock, but a few preferred to use buttons. Some wound ribbon or rope about the horse's head, fastening it to the stick to represent the harness.

The completed hobbyhorses were used effectively during the rhythm period. With the accompaniment of appropriate piano or phonograph music, the children became high-stepping, galloping, or trotting horses.

Songs and stories about ponies and horses were correlated with this activity. The children made up games about jumping fences and racing.

TWO ARTICLES FOR TEACHERS OF SLOW LEARNERS

one to file away for summer reading
one to pep up the last weeks of school

Making Arithmetic LIVE

Jacquelyn White-Baskin

Teacher, Advanced Ungraded Boys,
Talcott School, Chicago

IN TEACHING arithmetic to the mentally retarded, a readiness program should be established. Numerical concepts must be developed, using concrete objects, materials, and situations within the child's experience. Older retarded children are not as interested in counting symbols and grouping objects as six-year-olds. Therefore, the arithmetic situations must be commensurate with the children's psychological and social age, and within their abilities and mental capacities.

Readiness should include:

A. Learning number work in connection with classroom and general school routine.

1. Counting desks, children, books, vases, windows, and bulletin boards.
2. Telling time by the clock and calendar.
3. Money values in relation to lunches, carfare, school supplies, admissions to shows.
4. Concept of the fraction ½.

B. Matching like numbers and grouping objects in pairs.

C. Learning home and school addresses and telephone numbers.

D. Learning to give birth information.

E. Learning simple quantitative meanings.

1. Space—wide, long.
2. Shapes—round, large, triangular, oblong.
3. Size—large, small.
4. Quantity—pints, quarts, gallons, pecks, bushels.
5. Time—minutes, hours, days, weeks.
6. Measure—inch, foot, yard.
7. Cardinal and ordinal numbers.

F. Keeping musical count.

G. Folding paper into various dimensions before using for art or arithmetic.

Number games, social usage, construction activities, and dramatic play must be utilized in teaching arithmetic to slow learners. They must be shown that adding means putting together. Sometimes grouping children in a circle and reciting a jingle will prove effective teaching.

"Put Peter in,
How many have you then?"

Each child has a chance to count those added to the circle. Likewise, pupils must be shown that subtraction means taking away.

Multiplication and division will be more difficult to teach. Multiplying means adding the same number a certain number of times. The word "times" must be repeatedly illustrated until the child understands.

When foods such as candy bars, gum, and small pies are divided, some learning always results because they represent something children like. In dividing by two-place divisors, children might take a 60-foot rope, and see how many times that length would be needed to go 660 feet (a city block).

The aim of instruction for slow learners should be arithmetic problems simulating real-life situations. Numbers should be used in connection with shopping for food, clothing, fuel, gasoline, furniture, home repairs.

Newspaper ads provide excellent realistic resource material. Pupils may read prices and names of food, and compute costs.

In your classroom have a center where numerical objects are kept: pint, quart, and gallon bottles, measuring cups, a tape measure, a peck and a bushel basket, an egg carton, a pound box, an ounce box or bag, a one-foot ruler, a yardstick, a clock, a large calendar, figures of familiar forms and shapes, and a scale.

The LAST Few Weeks

Harriet Markey

ROUNDING out the school year well is important with a regular class and doubly so when working with slow learners.

I try to note carefully and comment upon individual gains in the tool subjects—however slight. Discussions which center around a child's achievements are held at the beginning of the year and repeated several times during the last few weeks of school so that each child will conclude the year with some feeling of promotion.

Even though children will forget over the summer and will not be able to start at the same point in the fall at which they are now discontinuing, I try to indicate where each will start. Although he is returning to the same room, I want the child to feel that he is making progress.

During the last few weeks I always invite the parents for a meeting. Mothers of special-class children have a common bond in the fact that their children have learning difficulties. It helps them to talk over any gains their children have made in the home as well as in school. I always include the school nurse at each conference so that she can point out any physical disabilities that should be treated during the summer, and to recommend special activities that will increase motor co-ordination and other skills.

You will probably have an outdoor picnic or hike during the closing days, but why not cook a meal in the classroom too? I have found that preparing a meal is an excellent activity for slow learners, even if the cooking involves nothing more than opening a can of soup, adding milk, and putting it on the stove to cook. A soup, salad, sandwich, and dessert lunch can be easily carried on in even the most poorly equipped classroom. A gelatin dessert made by nine o'clock will set by noon. Sandwiches and salad can be prepared at the last minute.

The best way to finance such a meal is for the children to bring the money once they have determined how much it will cost. Let a committee do the purchasing. This is a day's activity in our room because after lunch we review what we have learned about foods, table manners, and so on, during the year.

If the children who will be assigned to the special class in the fall are invited to visit your class near the end of school, they will adjust better. They can spend several days to good advantage by helping to put away room equipment and working along with the present group. The children will enjoy the responsibility of helping the visitors become acclimated.

Dishpan Painting

WHEN your class needs an activity to center lagging interest, try dishpan painting and give them the thrill of creating. You will need a large oblong pan, tubes of oil paint (use odds and ends from the art class), a small amount of turpentine, and white drawing paper.

Fill the pan over half full of cold water. Add a few drops of turpentine (this is inflammable). Stir in as many or as few drops of oil colors as you like. On separate sheets of paper, draw and cut out birds or other figures, and pin them snugly to sheets of drawing paper. Place the sheets, one at a time, face down on the water for about a minute. Lift carefully and drain. Remove figures, and press drawing paper between flat surfaces until dry.

Before YOU PLAY A

The Story Behind Things We See Every Day

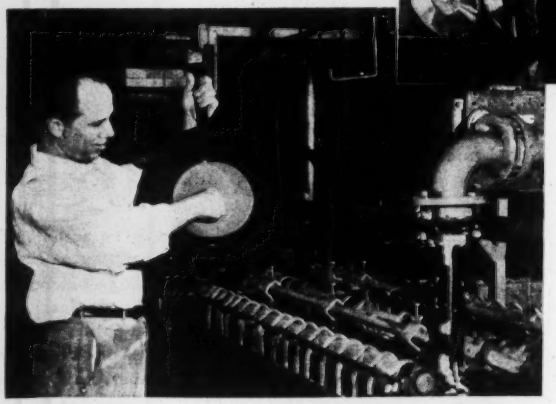
A SPINNING record may mean lively music for clapping hands or just quiet appreciation of recordings by famous artists. Have you ever wondered where the music came from or how it is put on a record? You'll find many hours of hard work and careful attention to detail in the record story.

AFTER the actual music is picked up by the tape recorder, the tape is played, transferring the music to a lacquer disc. A metal master disc is made from this and the lacquer one filed in a vault for reference if necessary.

THESE are master discs. They are made by filling the grooves of the lacquer one with layers of silver, nickel, and copper. These metal master discs have ridges and are used to make metal molds, which like the lacquer discs have grooves.

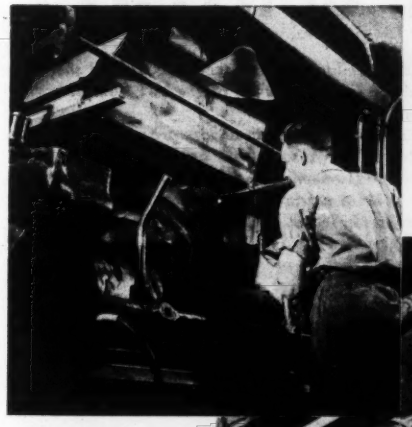
Steps in Making a Record

- TAPE RECORDING—*As the band or orchestra plays in the recording studio, a tape recorder picks up the sounds. The tape can be cut to remove mistakes and then spliced together again.*
- LACQUER DISC—*As the tape is played, a machine cuts grooves in a lacquer disc.*
- MASTER DISC—*Next, a film of silver and a layer each of nickel and copper are deposited on the lacquer disc. The master, or metal, disc is separated from the lacquer disc. The master disc is a negative because it has ridges instead of grooves.*
- MOLD and STAMPERS—*A metal mold is made from the master disc. Then stampers are made from the mold. So that the record will be like the lacquer disc, the stamper is a negative.*
- RECORD—*The stampers press out a record from the mixture of resins and other materials. The record story continues on the next page.*



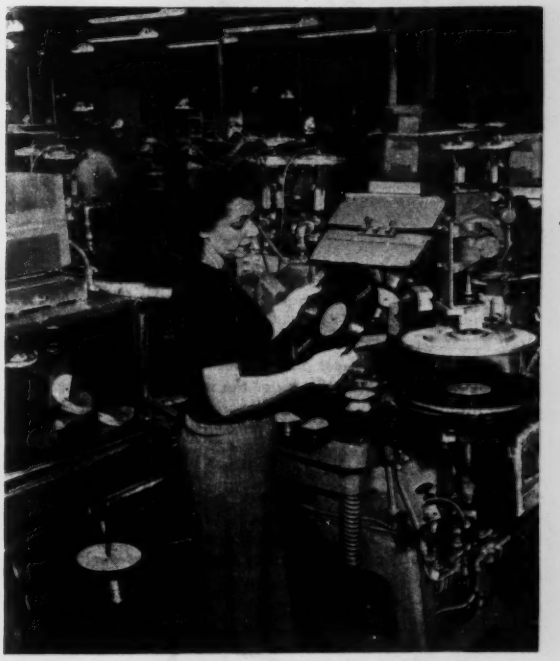
FROM the metal mold, stampers are made of nickel and hard chromium. These will be used to press records into shape. The metal which forms the ridges and grooves of the master disc, the mold, and the stamper is applied by chemicals set in action by electricity. Now review the steps listed at the left.

RECORD . . . .

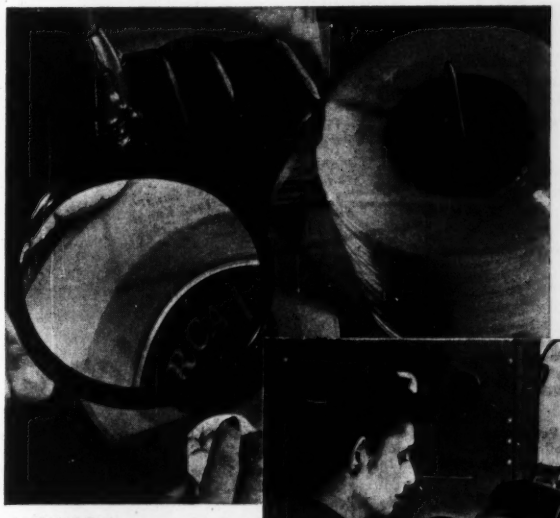


SOME synthetic resins, limestone, slate, and sometimes carbon black, are mixed together in a huge mixer. This is poured onto huge rollers to be flattened into sheets.

CIRCULAR knives mark the licorice-black plastic into "biscuits." The biscuits are not cut apart yet, for they pass along the conveyor belt more easily in one piece. Each biscuit makes one record.



BISCUITS are heated and then placed one by one in the stamping press, which flattens them to the right thickness, grooves them on both sides, and seals on the labels. The excess plastic, or flash, is trimmed off by machine.



A PUNCH press next stamps out the center holes and then each record is examined under a powerful magnifying glass. The grooves are made in the outer part of the record to prevent distortion.

Photos by courtesy of RCA Victor, Division of Radio Corporation of America

THE careful examinations are over and the finished records are sent to the shipping department for packing. They will go to all parts of the country.

HIGHLY trained women working in soundproof booths listen for faults in records taken from each lot. If the record is not correctly made it is discarded and the rest of the lot and the stamping press are examined as well. Testing insures good quality.

Who *Won* in the INSTRUCTOR ART CONTEST?

THE Art Contest has been more than a success! It has become a fountain of fresh ideas which we are eager to pass on to you. From the hundreds of entries which we received (nearly every state in the Union was represented, as well as the District of Columbia, Canada, and Venezuela), we have chosen those which have the most possibilities for creative use in your classrooms.

We are very enthusiastic about the winners. The teachers who presented these projects did a wonderfully creative job, and we hope that you will use their ideas to inspire creative, individual, art expression by your pupils.

Our pride in your entries was so personal that on April 18-29, we held an exhibition of more than one hundred fifty of the outstanding entries, in the large entrance hall of our company's building in Dansville, N.Y. We invited teachers within a radius of fifty miles, plus all the children in the Dansville elementary schools, and hundreds of them paid us a visit. Our only regret is that you and the children in your schools could not share this satisfying experience—that of seeing so many of the Art Contest entries grouped together in one display.

You can imagine that it was very difficult to choose prize winners from so many excellent entries. Rather than discriminate between the truly prize-winning materials, we increased the number of prizes until we are now giving a total of 23 awards. All of these entries are to appear in the magazine—thirteen in this issue, the others in the fall. Also listed here are twenty-four additional entries that we felt deserved special recognition. Many of them too will be presented in our pages. We appreciate the wonderful support which THE INSTRUCTOR Art Contest received from everyone who participated in it. Thanks to all of you!

Elsie Bartlett
Art Editor, THE INSTRUCTOR

$710 in PRIZES

Winners	$50 each
Runners-Up	$25 each
Hon. Mention	$20 each
A Special $50 Award for the Cover	

RUNNERS-UP

***Beryl K. Bengel,** Teacher, Grade 4, Lugo School, Lynwood, Calif.: "Carrying Finger Painting One Step Further."

***Helen Hinze,** Teacher, Grades 5-6, District 70, Butler County, Neb.: "Using Leaves for Texture in Bird Portraits."

Ethel Manley, Teacher, Grade 1, Odell, Neb.: "Toys from Scraps."

Vita Packard, Teacher, Grades 5-6, Village School near Burns, Wyo.: "Blueprinting, the Children's Delight."

Mary Alice Parmley, Kindergarten Teacher, Lincoln School, Maryville, Kan.: "Tempera Paintings."

***Sister Mary Christella,** Teacher, Grades 1-2, St. John's School, Goshen, Ind.: "Taking the Tension out of Time Telling."

***Lola Stanley,** Teacher, Grades 4-6, Paularino School, Orange County, Calif.: "Ingenious Repeat with String."

Helen Worrall, Teacher, Grade 3, Public Schools, Reading, Ohio: "Embroidered Wall Hanging on Burlap."

*Appears in this issue.

WINNERS

Isabelle Anthony, Teacher, Grade 5, Freedom Union Elementary School, Freedom, Calif.: "Paper Sculpture Squares."

***Muriel Ray,** Art Supervisor, Public Schools, Oradell, N.J.: "Graphic Pictures Grew from News Headlines."

Esther Sanderson, Teacher, Grade 5, Elementary School, Huntsville, Tenn.: "Murals—Pioneer Group."

***John E. Smith,** Art Teacher, East Norriton School, East Norriton Township, Pa.: "Gypsy Ballet in Art Class."

***Robbie Lee Williams,** Teacher, Grade 6, East Elementary School, Irving, Tex.: "Figures from Wire Hangers and Paper Towels."

***Ruth A. Wood,** Teacher, Grade 3, Central School, Baldwinsville, N.Y.: "A Mural That Was an All-Class Activity."

HONORABLE MENTION

Louise Baugher, Teacher, Grade 5, Public Schools, Washington, D.C.: "Plastic Flower Pins."

Anne Degilio, Teacher, Grade 6, New Castle School, Westbury, N.Y.: "Washcloth Cats with Easter Hats."

***Florence S. Johannes,** Teacher, Grade 1, Glenside School, Cheltenham Township, Pa.: "First-Graders Made Woven Nests for Bird Pictures."

***M. Mildred Martin,** Teacher, Grade 4, Eaton-Johnson School, Henderson, N.C.: "Sawdust Mache for Three-Dimension Construction."

Rose Nickoli, Teacher, Grades 1-5, Minto Mines School, Minto, British Columbia, Canada: "Scribble-Crayon Designs on Newspaper."

***Esther Ordal,** Teacher, Grade 6, General Beadle School, Sioux Falls, S.D.: "A Poster Lesson That Made Children Think."

***Ella Mae Smay,** Teacher, H. C. Frick School, Pittsburgh, Pa.: "Slow Learners Produced These Hangings."

Ruth Socolofsky, Elementary Art Supervisor, Grades 3-6, Manhattan, Kan.: "Christmas Windows—Polished Crayon Drawings."

24 Additional Entries of *Exceptional Merit*

Ellen Anglin, Teacher, Grades 4-6, Altizer Elementary School, Huntington, W. Va.: "Large Paper Sculpture Flowers."

Lillian Aschenbach, Preprimary Teacher, Pine Grove Manor School, Franklin Township, N.J.: "Crayon Scratch Drawings."

Emma H. Briscoe, Teacher, Grade 4, Gormley School, Santa Fe, N.M.: "Wall Hangings."

Clara Burt, Teacher, Grade 6, Emmett, Idaho: "Jewelry from Seeds."

Katherine Carruthers, Art Instructor, Grades 2-5, Central School, Lordsburg, N.M.: "Our Christmas Windows."

Patricia Carson, Teacher, Grade 6, Public School, Concord, Calif.: "Striped Batiked Serapes."

Betty Gordon, Teacher, Grade 5, Lincoln School, Westfield, N.J.: "Piggy Banks from Juice Cans."

Emma Green, Teacher, Grades 7-8, Lafayette School, Lincoln Park, Mich.: "Lettering, an Interesting Art Lesson."

Frances R. Hoyle, Teacher, Grade 2, Herman Avenue School, Auburn, N.Y.: "Party Hats."

Lottie Lowry, Teacher, Grade 2, Fort Payne, Ala.: "'Whatses'—Abstract Designs."

Irena Maris, Teacher, Grades 2-3, Cannon School, Danville, Ill.: "Paintings Can Be Fun."

Louise Nickey, Teacher, Grades 1-6, Rochambeau Rural School, District 14, Gallatin County, Mont.: "Fish Mural in Chalk."

Herma Powlesand, Teacher, Grades 7-8, Longfellow School, Toledo, Ohio: "Storybook Characters in Three Dimensions."

Minnie Ramsay, Teacher, Grade 2, Public School, DeSoto, Mo.: "A Mural Showing Three Levels of Ocean Activity."

Gladys Penkert Schroeer, Teacher, Grades 5-8, New Ulm, Minn.: "Plywood Silhouettes."

Marguerite N. Shee, Teacher, Grades 7-8, Oak Park, Ill.: "Melted Wax Crayon Pictures."

Sister Mary Alice, Teacher, Grade 7, Rochester, N.Y.: "Science Posters with Crayon and Paint."

Sister Mary Flora, I.H.M., Teacher, Grade 5, St. Mary's of Bedford School, Detroit, Mich.: "Portrait Types—with Chalk."

Agnes Slette, Teacher, Grade 1, Cullen School, Cardiff by the Sea, Calif.: "Paper Towel Batik."

Thelma Smith, Teacher, Grade 3, Public School, Forty Fort, Pa.: "Old Santa."

Eleanor J. Sneed, Art Teacher, Grades 4-6, Spears School, Belle Vernon, Pa.: "Costume Dolls."

Virginia Willer, Teacher, Grade 1, Franklin School, Cape Girardeau, Mo.: "Our Street—Mural."

Zola H. Wolfe, Teacher, Grades 1-4, Concord Rural School, Martinsville, Ill.: "Animals from Paper Mache."

Claire Wuebold, Teacher, Grade 6, Hawthorne School, Brunswick, Me.: "Colored Paper Mobiles."

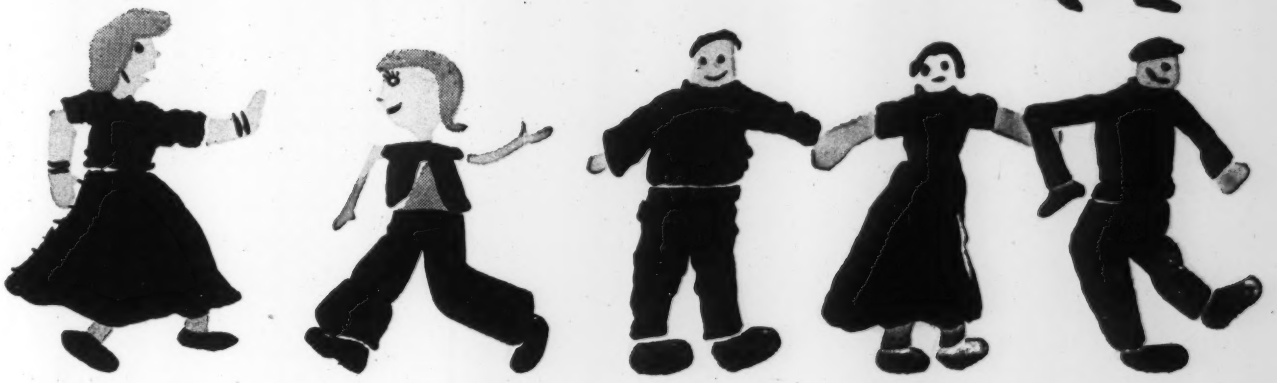
Gypsy Ballet in Art Class

A lesson inspired by music and dance

JOHN E. SMITH
Art Teacher, East Norriton School
East Norriton Township, Pennsylvania

EAST NORRITON'S spirited fifth-grade art class spent four weeks drawing the human figure from pupils, dolls, and manikins. For the theme of the concluding session I chose gypsy camp life. (Several children had gypsy costumes.) I decided to use, not gypsy music, but Wagner's "Dance of the Apprentices" (Victor Record 1807). When the time came, the models left to don gypsy attire. They were to enter when I gave the signal.

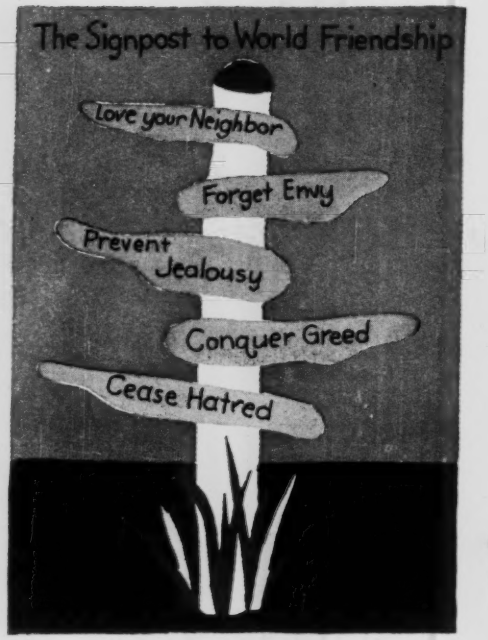
BRIEFLY I painted a word picture of gypsy life, habits, costumes, and gay spirit. Many pupils took part in the discussion that followed. Then I turned toward the class a large fiberboard with paper manikins pinned in animated action. The music began and the "gypsies" twirled up and down the aisles. The record was played through twice, with a short silence while the children worked out a composition. This routine was repeated, and then models posed in one position for the study of details.



A POSTER LESSON that made children think

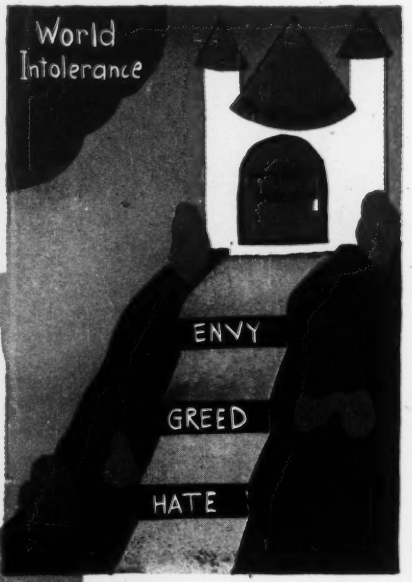
Esther Ordal

Teacher, Sixth Grade, General Beadle School,
Sioux Falls, South Dakota



THE INSTRUCTOR '53 Art Contest HONORABLE MENTION

BROTHERHOOD—what does it mean to you?" The question can be a challenge to boys and girls if they are permitted to discuss what they feel about our democracy versus forces of evil such as envy, hatred, and greed. Ideas came from the class. For example: Dennis, a chubby boy interested in art, knew one answer. "World Friendship could be a tree trunk. This could grow into branches of race, creed, and nationality; finally the leaves could be the colors of mankind—black, white, yellow, and red." David's idea was—"Some people are like big fish, always trying to get the little fish! Big fish could represent greed and hate—and little fish, love, and kindness, and helpfulness."



A MURAL That Was An All-Class Activity

RUTH A. WOOD

Teacher, Third Grade, Baldwinsville Central School, Baldwinsville, New York

THE INSTRUCTOR '53 Art Contest WINNER

THIS ART PROJECT combined all the things we had been doing in our room. In science and health we had discussed feeding birds, outdoor exercise, and the need for dressing properly and choosing a safe place to play. In art we had drawn figures, trees, and houses, and made cut-paper snowflakes. In assembling the pictures, the children learned about the grouping of figures and that things closer to you look larger than those farther away. This project was satisfying because each child had created and contributed something to it.

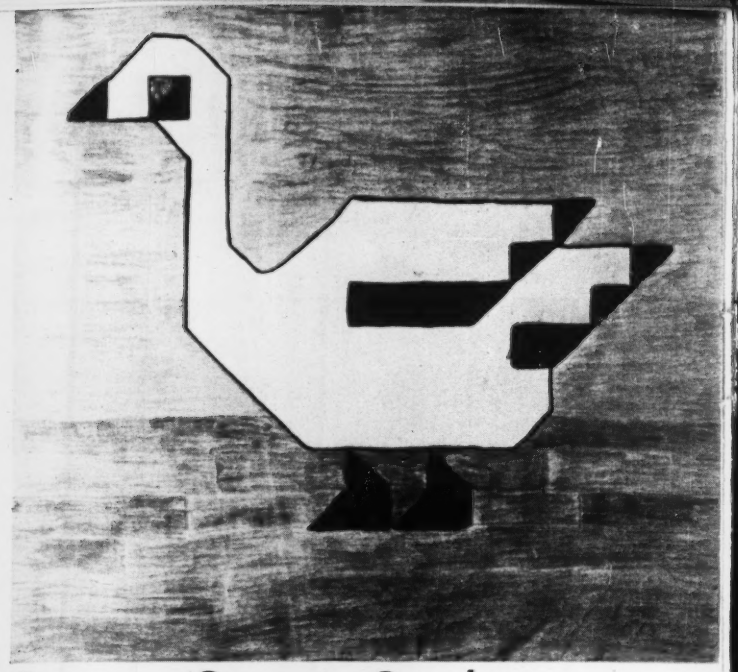
Given a workable method - - -

Slow Learners Produced These Hangings

THE INSTRUCTOR '53 Art Contest HONORABLE MENTION

Enthusiasm based on a technique that insured success gave wings to their willingness to work.

ELLA MAE SMAY
H. C. Frick School, Pittsburgh, Pennsylvania



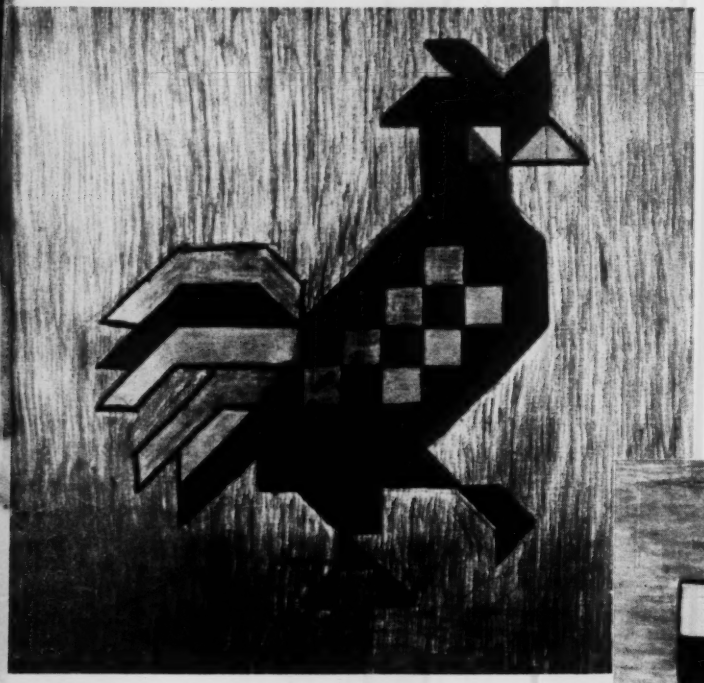
Goosey, Goosey Gander

CORRELATION of tool subjects with art projects, I believe, produces amazing results. Our wall hangings are an example of combined art and arithmetic.

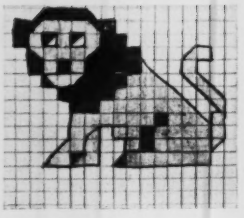
Many sketches were made at first. The children drew their designs on ½" block paper and tried a variety of color schemes. Enlarged, the designs were transferred to unbleached muslin and colored with crayons. They were pressed on the wrong side, hemmed, and yarn fringe was added.

The children's originality and creativeness were encouraged. Intrinsic values can't be shown, but as one boy aptly said: "I felt like a Christmas bulb inside, when I gave my banner to my mother."

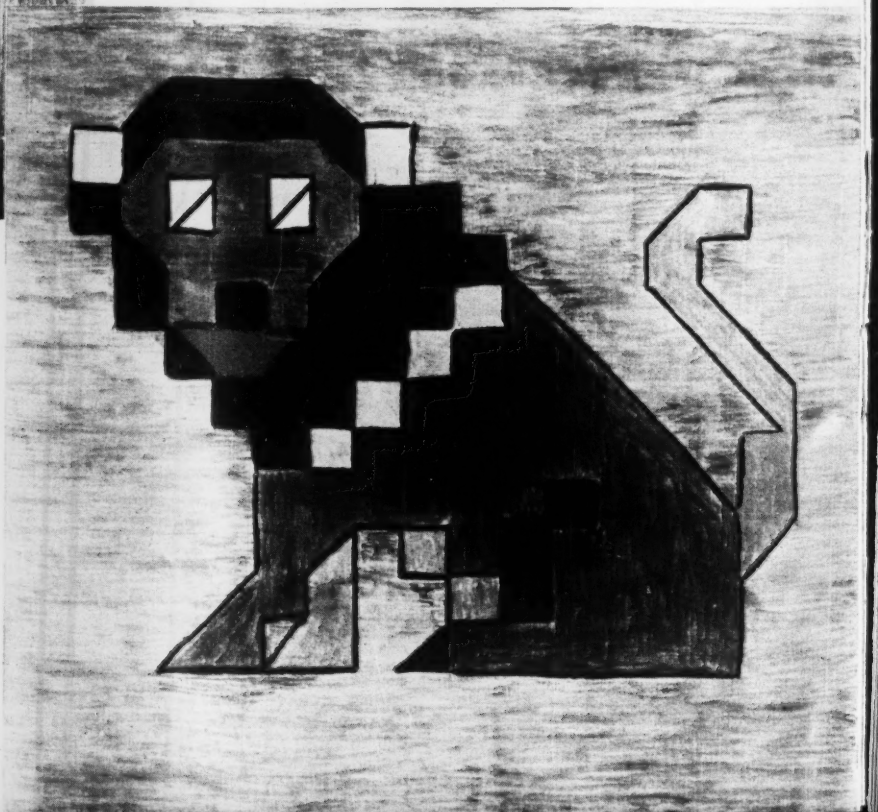
Cock of the Walk



Some pupils suggested: "Let's make larger designs to hang at home!" We counted squares and put our designs on 2" block paper. These were traced on 36" squares of muslin, and hung with yarn from dowels.



The Timid Lion



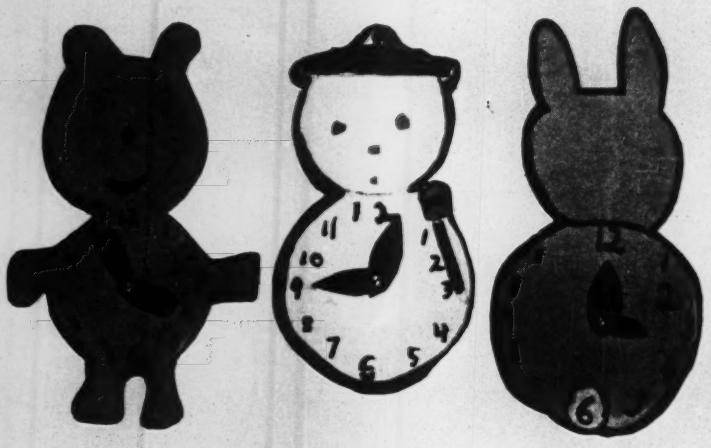
Carrying FINGER PAINTING One Step Further

Beryl K. Bengel
Teacher, Fourth Grade,
Lugo School,
Lynwood, California

I FIND myself constantly changing my methods in order to reach more children. Finger painting is usually carried just through the explorative stage, where it is dropped. I experimented by having my fourth grade use it on long pieces of white wrapping paper from the butcher shop. The aim of the social-studies program for our fourth grades is to give each child a greater appreciation of community living in his own California home. This answered the question, "What shall we paint?"

We made our own finger paint of a medium mixture of elastic starch and powdered calcimine color dissolved in water. The children spread this mixture evenly over the paper which had first been dipped in a shallow pan of water. A background of sky and earth was blended with the entire hand. Then a composition was developed over this. With praise and encouragement finger painting can become a much needed outlet for individual expression, even spelling the difference between a balanced and an unbalanced life, between success and failure.

Taking the Tension out of TELLING TIME



Sister M. Christella

Teacher, Grades One and Two, St. John's School, Goshen, Indiana

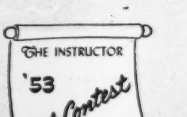
WE HAD heaps of fun experimenting with the bright young ideas thought up by our second-grade crew of clockmakers. It all started when they became interested in learning how to tell time. They took turns at moving the hands of the "time-teacher," but this was not enough to satisfy them. Each child made a small clock of his own, one he could set as often as he chose—at time for recess, reading, lunch, and so on. These were made of ice-cream-cup covers or small paper plates.

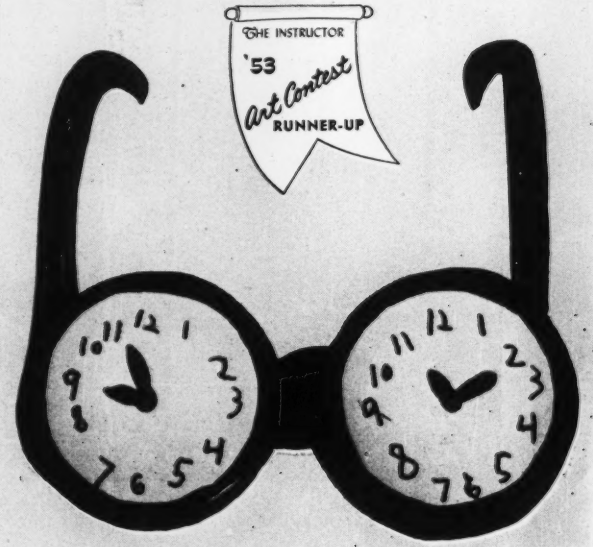
When the art period came along, the stage was set. Everyone wanted to make more clocks—clocks that were different from any other they had ever seen. Scissors clicked, imaginations ticked, and their seven-year-old enthusiasm effervesced with sound effects and all. Soon the clocks took on ingenious shapes. How pleased the children were when their clocks were displayed on the bulletin board!

This project may alarm the clock-making industry, but just as likely as not, the clocks of the future may wind up in shapes that are no more novel or unique that those we made.

Other Clockfaces We Made

TURTLE
AIRPLANE
TURKEY
SHIP
FISH
PUSSYCAT





FIGURES *from Wire Hangers and Paper Towels*

ROBBIE LEE WILLIAMS

Teacher, Sixth Grade,
East Elementary School, Irving, Texas

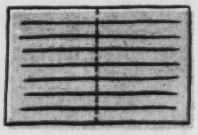
LAST December we decided to make a Nativity scene for our room. Our materials were wire coat hangers, wheat paste, paper towels, and toilet tissue. Real figures were used to get correct body proportions. The flowing costumes made the body framework very simple. One end of the wire was bent in a flat coil to form the base. The arm piece was anchored in place by crisscross wrappings. The papier-mache head and hands were pushed onto the frame and fastened by strips running around the frame. A final layer of soft wet tissue gave them a smooth appearance.

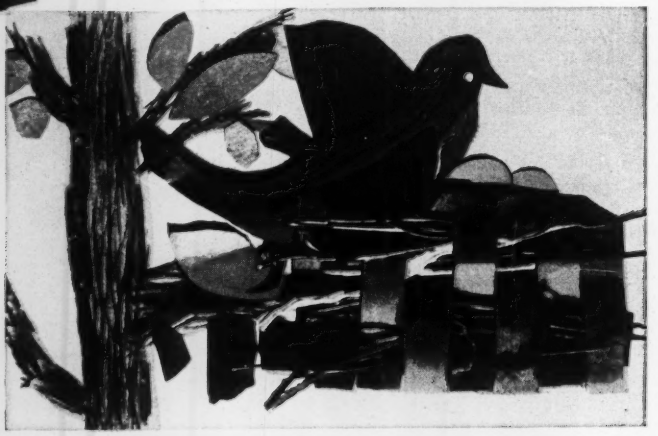
Robes were made to stand away from the body by stuffing crushed toilet tissue around the body wire and letting it rest on the coil below. When the figures were dried, they were painted with tempera and then sprayed with plastic. The display was arranged with indirect lighting in the front hall until the Christmas holidays. Then it was removed to a prominent place in town for the community to enjoy.

First-Graders Made WOVEN NESTS for Bird Pictures

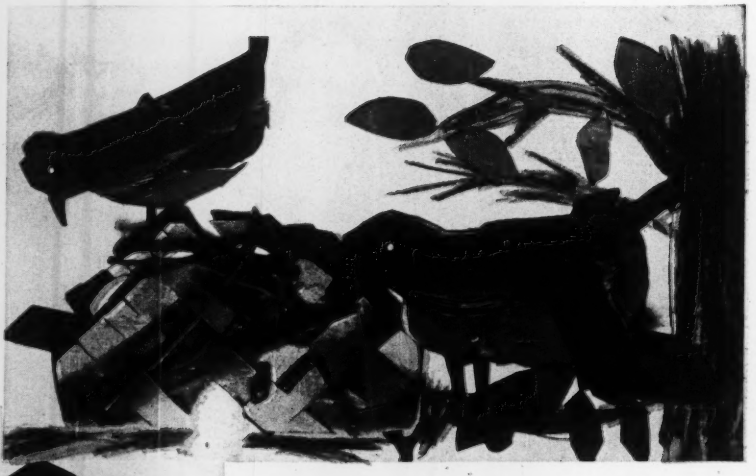
FLORENCE S. JOHANNES

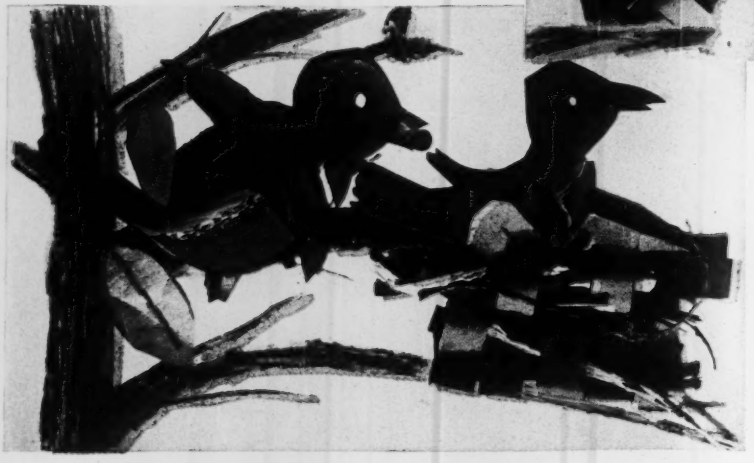
Teacher, First Grade, Glenside School, Cheltenham Township, Pennsylvania





AN OLD nest found on the playground one day stimulated an interest in birds and their nests. We watched for early birds and saw several robins. After talking and studying about them and their nests, we decided to make some pictures. Our problem was to make nests look like real ones. Brown cut-paper mats resembled the rough texture found in the real nest. Twigs, string, paper, and cotton were pulled through the woven nests. Large trees were crayoned on white cardboard. Cut-paper leaves were pasted on the branches and the nests stapled in place. The robins' wings were made separately and inserted through a slit in the body to "look real."





THIS lesson is one form of the paper sculpturing which is proving so popular, even with very young children. It shows a type of realism that should rarely be teacher-urged, but that should be encouraged when it is pupil-inspired. Children like to build out the center of interest in a picture with clay; or they will staple or paste folded paper to add depth to a picture. Sometimes they cut an opening in a picture and build out on the back of the sheet.

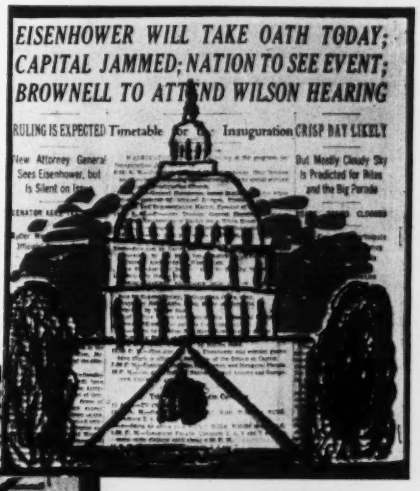
Scrap materials are increasingly important in today's art program. Bits of foil, cellophane, tissue paper, gay cloth, and many other items now find their way into children's pictures.

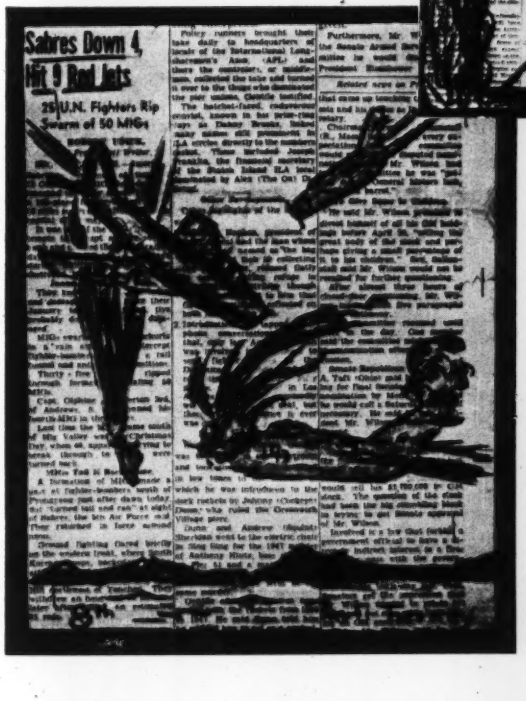
Graphic Pictures
grew from news headlines

MURIEL RAY
Art Supervisor, Public Schools,
Oradell, New Jersey

WE TEACHERS are continually searching for ideas and suggestions that will carry out our aim to help children to really think for themselves and to turn that thinking into action. My pupils were most enthusiastic about this project, and spent hours outside school leafing through newspapers, to discover the headline they thought most interesting to illustrate. Older pupils enjoy drawings like these that do not require much time to make. Newspapers and colored chalk are well adapted to a short art period, with satisfaction guaranteed, although you could also use crayons or paint.

Materials needed:
News Pages and Crayons


EISENHOWER WILL TAKE OATH TODAY; CAPITAL JAMMED; NATION TO SEE EVENT; BROWNELL TO ATTEND WILSON HEARING
RULING IS EXPECTED
CRISP DAY LIKELY
But Mostly Cloudy Sky Is Predicted for Rites and the Big Parade



Sawdust Mâché

for Three-Dimension Construction

THE INSTRUCTOR '53 Art Contest HONORABLE MENTION

AN INEXPENSIVE medium which models easily is sawdust mache. It may be adapted for all sorts of modeling projects. Mix it with dry wallpaper paste and water until it is sticky and pliable. When dry, it is hard and durable and may be varnished, or painted and then shellacked.

M. Mildred Martin

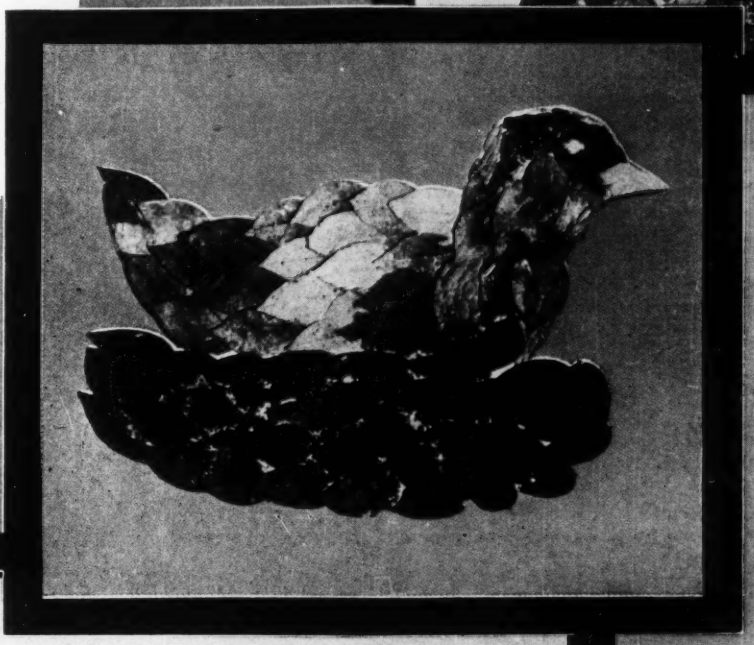
Teacher, Fourth Grade, Eaton-Johnson School, Henderson, North Carolina

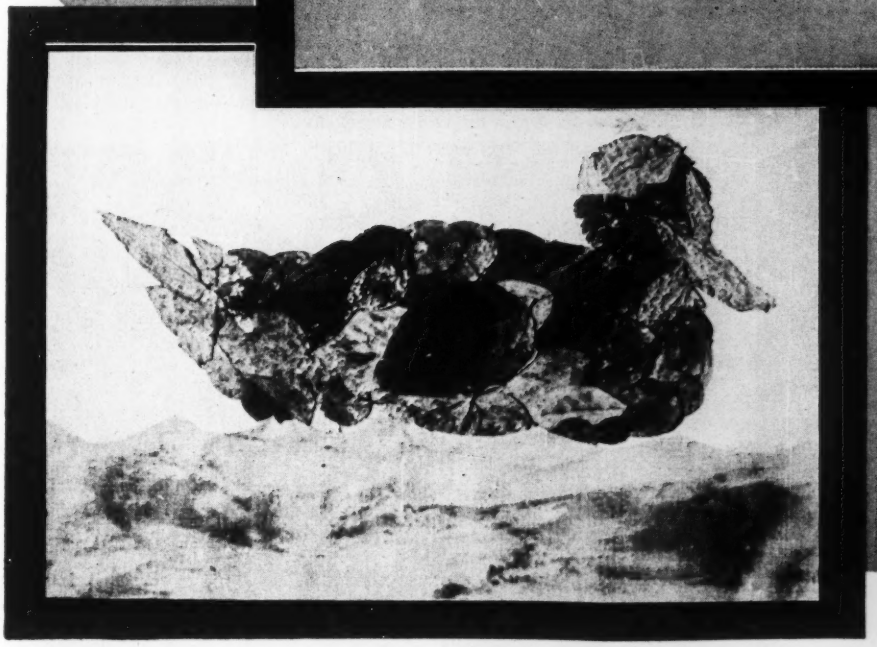
NEWS of our Coast Guard visiting the Baffin Islands aroused my pupils' interest in learning more about life in this land of ice and snow. Our scene on Eskimo life grew out of this interest. Dogs, seals, and polar bears were made from the sawdust mache. Newspaper was crushed into the shape of an igloo and covered with the sawdust mixture. When dry, the igloo was covered with plaster to make it white. A cone of manila paper covered with gray flannel became an Eskimo's body. A light bulb was the head. A cap of gray flannel, brown-paper hands, and cotton to represent fur were added. Dog sleds were made from cardboard and painted brown.

Using Leaves for Texture in Bird Portraits

Helen Hinze

Teacher, District 70,
Butler County, Nebraska





THE INSTRUCTOR '53 Art Contest RUNNER-UP

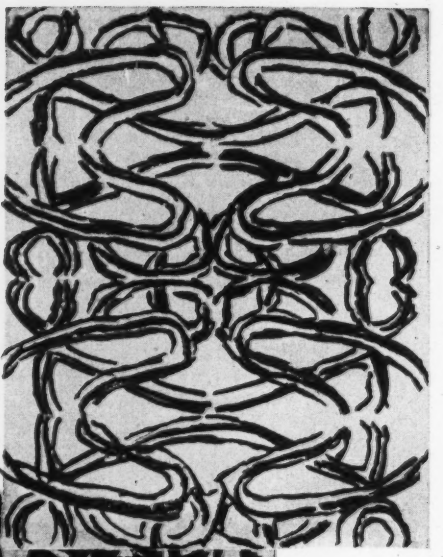
SMALL summer or autumn leaves make unusual textures for bird, animal, or landscape pictures. A nature-study hike is an excellent time for collecting the leaves. The children can take old catalogues along, placing in them such leaves as sumac and spiraea, to press them flat and prevent crushing.

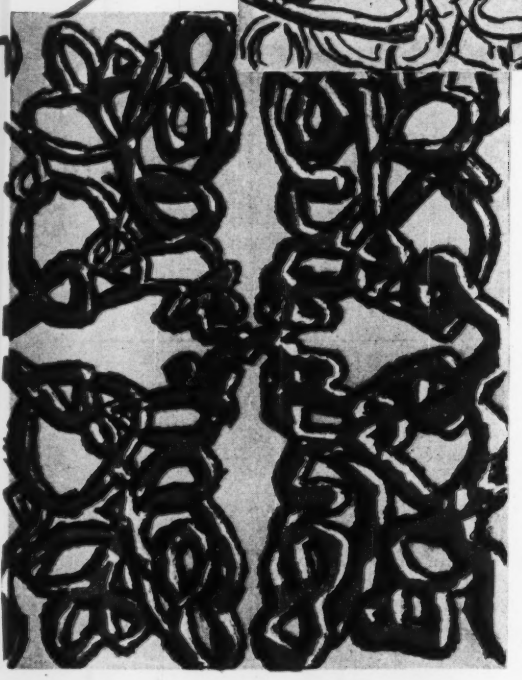
Once the leaves are dry, outline drawings can be made. For best results, apply glue to a small area, stick on a few leaves, and continue to alternate the applications of glue and leaves. Bright high lights can be made with colored paper or felt.

Ingenious REPEAT with String

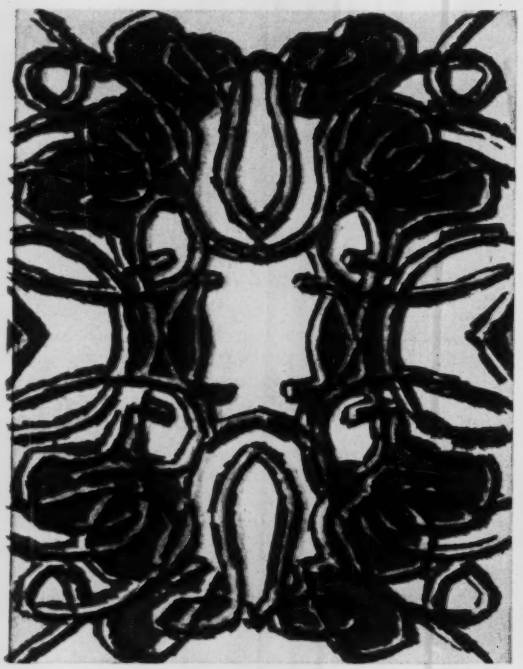
Lola Stanley

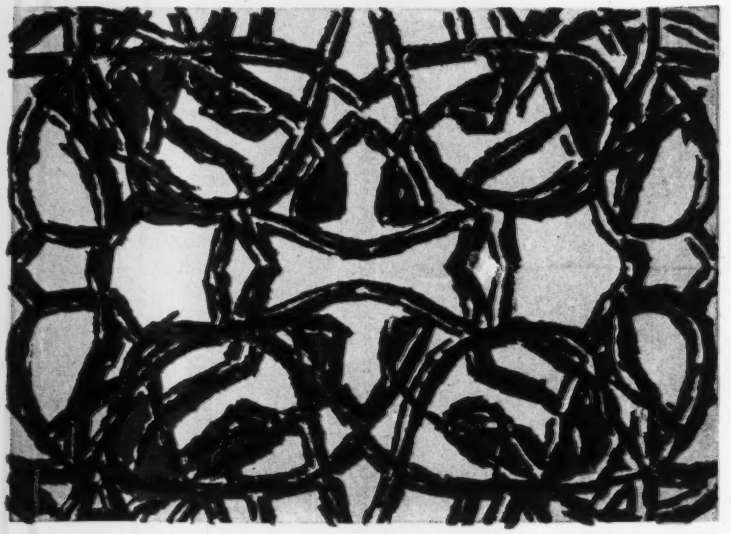
Teacher, Grades 4-6,
Paularino School, Orange County, California





THIS design method has great possibilities for textiles, wallpaper, or ceramic tiles. Each pupil was given a sheet of thin paper, crayons, and an 8″ dark-colored string. Papers were folded in the middle each way. A design was made on one quarter of the folded paper, as follows. The string was tossed onto the paper. Then the curves of the string were traced with crayon. The string was tossed as often as the pupil thought necessary to complete a design with interesting lines. One or two harmonizing colors were usually added, following the original lines. Then the design was traced on the other three sections before the paper was unfolded.





FACTUAL STORIES

Johnny Learns about Dinosaurs

Osmond P. Breland

JOHNNY came rushing into the house. "Dad!" he yelled at the top of his voice. "Dad!"

"Why, Johnny," said his father as he came into the room, "what are you yelling about?"

"What's a dino–shur?" asked Johnny breathlessly.

"If you mean dinosaur," his father chuckled, "they were reptiles that lived many millions of years ago."

"You mean like snakes and turtles and alligators?"

"Yes, but many of the dinosaurs were much larger than any reptiles that are living today. Of course some were smaller."

"Did you ever see a dinosaur?" asked Johnny excitedly.

"No, Johnny. They lived long ago, and none are alive today. Why are you so interested in these reptiles, Son?"

"Our teacher was telling us about them today. Then, school was out before she finished. She said that some were so big they could have looked over the schoolhouse. That sure would be big, wouldn't it, Dad?" Almost in the same breath, Johnny continued, "Tell me all about dinosaurs, will you, Dad?"

"That would take a long time, and besides, I don't know *all* about them," his father laughed, "but I can tell you a few things."

Johnny snuggled contentedly down in the chair with his father.

"Long ago," Mr. Jones began, "there were many more swamps than there are today. There was very little ice and snow, and the weather was warm most of the time. Dinosaurs, like other reptiles, did not like cold weather. During all this time, dinosaurs roamed the earth, and scrambled about in the swamps."

"How do you know all this, Dad?" asked Johnny.

"Many plants and animals that lived then were covered with mud and dirt when they died. Some of these did not decay, but lasted until now. The remains of plants and animals that lived long ago are now called fossils. People have found many fossils by digging in the ground. Almost complete skeletons of dinosaurs have been uncovered."

"You mean old bones?" asked Johnny.

"Why, yes, people can learn a great deal about an animal by studying its skeleton. They can often tell what kind of food it ate, how large it was, how well it could walk or run, and many other things."

"Jeepers!" said Johnny. "What did they find out about dinosaurs?"

"Well, the largest of the dinosaurs had a big body, a long tail, and a long neck. It had a very small head perched on this long neck. I imagine it was a rather odd-looking animal. These large dinosaurs were called thunder lizards because the ground seemed to shake when they walked. Some were eighty to ninety feet long. That is longer than most homes. The thunder lizards could have looked over your schoolhouse."

"Boy, I'll bet thunder lizards could fight!" said Johnny, hugging himself with excitement.

Mr. Jones smiled. "I doubt it, Son," he replied. "Thunder lizards did not have any horns, and their teeth were short, and not very sharp. (*Continued on page 70*)

Mr. Dragonfly's Secret

Vivienne Chewning

MOLLY WATER RAT'S sharp little face stuck out between two tall branches of the big bush growing near the edge of the pond. Her small dark eyes looked quickly from side to side.

"I'm a spy," she said. "I'm spying on the whole world."

Ah! There was Tommy Toad sitting on the bank of the pond. She would spy on him. Molly's nose wiggled, and her ears twitched. Molly watched and watched Tommy, but finally she gave up, for Tommy just sat. "No use spying on someone who doesn't do anything," she said in disgust.

A blade of grass near by began to move in sharp jerks, and Molly's eyes shone. Maybe something was going to happen now. Slowly, slowly, Timmy Snail climbed into view. "I'll bet he's going some place very special," Molly whispered.

Timmy moved so slowly and rested so often that finally Molly's eyes began to blink, and she yawned sleepily.

Suddenly, she woke up. Mr. Dragonfly had dropped out of the sky and was flying along almost touching the water. His beautiful blue body was like a bit of the sky, and his wings shimmering in the sun looked like four lovely fairy wings.

"He's the most beautiful thing in the world," Molly said. "I wish I could be like him."

"Did I hear you say you wanted to be like me?" a voice asked.

Molly started, and then her eyes blinked and blinked. Mr. Dragonfly was sitting on a water reed right in front of her.

"I didn't know you could hear me," she stammered, "and I certainly didn't know you could see me."

Mr. Dragonfly laughed. "I have very good eyesight," he said, "because each one of my eyes is made of twenty-five thousand little eyes. But why do you want to be like me?"

"Because I think you're the most beautiful thing in the whole world," Molly said.

Mr. Dragonfly looked pleased. "Would you like to hear a secret?" he asked.

Molly's heart beat faster. How wonderful it would be to have a secret with Mr. Dragonfly!

"Oh, I would," she said, and moved closer to the edge of the pond so she wouldn't miss a single word.

"Well," he said, "I used to live at the bottom of the pond."

"What were you doing down there?" Molly asked.

"That's where I belonged," Mr. Dragonfly said. "Right down in the mud."

"But your lovely wings—didn't they get wet?" Molly asked.

"Oh, I didn't have any wings then," Mr. Dragonfly explained. "And, here's the secret. I was the ugliest fellow you have ever seen."

Molly shook her head. She really didn't believe him.

Mr. Dragonfly's eyes twinkled. "I was called a nymph," he continued. "I had six feet and I looked (*Continued on page 70*)

HAWAII
the 49th state?

source facts for a unit on a current topic

MARIAN F. OWEN, *Editorial Assistant, The Instructor*

THE Hawaiian Islands—four and a half days by sea or nine and a half hours by air from the mainland of the United States—were formed by volcanoes rising from the Pacific Ocean. More than five hundred years before Captain James Cook, the English explorer, named them the Sandwich Islands in honor of Lord Montagu Sandwich, the earliest settlers, Polynesians from the islands of Tahiti and Samoa, came in their outrigger sail canoes.

The name Hawaii came from the white man's spelling of the native word for the largest island, *Owyhee*. At first, the name referred only to this island, but later it came to mean the entire group of twenty-three islands.

Hawaii is almost twice the size of Delaware, and Oahu, the third largest island, has a population about the same as the city of San Diego, California. Although ranking third in size, Oahu is considered the main island because it leads in wealth and population. Its largest city, Honolulu, is the capital of the Territory, and includes a big port. The islands of Maui and Kauai are second and fourth in size.

Topography

Deep ravines and old lava streams cut many of the islands, adding to the scenic beauty but greatly reducing the amount of land available for crops or grazing. Only about 10 per cent of the land on the islands can be put to profitable use. Sandy beaches and coral reefs, or steep rocky cliffs (*pali*) rising 1,000 feet above the ocean vary the islands' coastlines. The best grazing lands are found between the mountains and the coast. Water power for island industries is provided by swift-rushing mountain streams.

On Oahu, as on the other islands, most of the land up to an elevation of 2,000 feet is planted to sugar cane. Above that level, the pineapple plantations begin. Pineapples thrive on drier soil, while sugar cane needs irrigation.

The island of Hawaii was piled up by five volcanoes. Mauna Kea, the highest peak resulting from the overlapping eruptions, is now quiet, and often snow-covered in winter. Mauna Loa is still active.

Climate

The Hawaiian Islands are located in the tropics, but trade winds and sea breezes cool the area so the climate is never too warm for comfort. While we are having snowstorms in December, the islands are enjoying summer weather. Temperatures at Honolulu never vary more than five degrees from an average of 75 degrees, and few hurricanes or cyclones ever disturb the region.

The wettest spot on earth is often said to be the island of Kauai, which has a yearly rainfall of 433 inches! Rainfall may be extremely heavy on the northeast slopes of the larger islands, yet the southwest slopes frequently need irrigation because of an annual rainfall of only ten or fifteen inches.

Population

When Captain Cook arrived, the islands had a native population of about 300,000. Today, there are only about 21,000 natives. Faces of every shade of white, yellow, and brown show the complex mixture of races.

The climate and work available attracted Japanese in large numbers, and Portuguese, Puerto Ricans, Filipinos, Chinese, and Koreans.

Natural Resources

An ideal climate and rich, volcanic reddish-brown soil help to produce high yields of sugar cane and pineapples. The candlenut, *koa,* and *ohia* (mountain apple) are only three of the trees growing in the tropical mountain forests. Furniture, flooring, and fence posts are made from *ohia* wood. Several varieties of tall grasses, rich in protein, cover the grazing lands.

The islands have small amounts of sulphur, kaolin (white clay for pottery), gypsum, lime, and building stone.

Agriculture

Farming is the chief industry of the islands. The best farms are on Hawaii, Maui, Oahu, and Kauai. Some farm lands have been improved by the use of fertilizers and irrigation. The farming methods make large farms profitable. The largest farms are used for grazing, and include wooded areas and waste land. Cattle, sheep, hogs, and horses are the main stock. It is interesting to know that when the first natives came to the islands there were no land animals. These have been introduced from other countries.

Sugar cane, the largest crop, can be grown easily on the island slopes because of good drainage. Free enterprise is at work in Hawaii where associations of plantation owners and workers provide for good working conditions. The workers have guaranteed benefits such as housing, fuel, and water, in addition to their wages.

Pineapples, the second largest crop, were first introduced into the islands in the 1850's. It takes two years to produce a crop of pineapples. To help keep the ground moist, and prevent weeds, farmers cover the fields with long strips of tar paper, and set the small pineapple plants through the holes in the paper.

Industry

The canneries at Maui, Oahu, and Kauai can almost the entire crop of pineapple before it leaves the islands. In addition, more than thirty mills manufacture sugar products. Because pineapple is canned only during the summer, some islanders work in other industries to supplement their incomes. Sugar-mill equipment, fertilizer, jams and jellies, perfumes, and ornaments of shell or wood are manufactured.

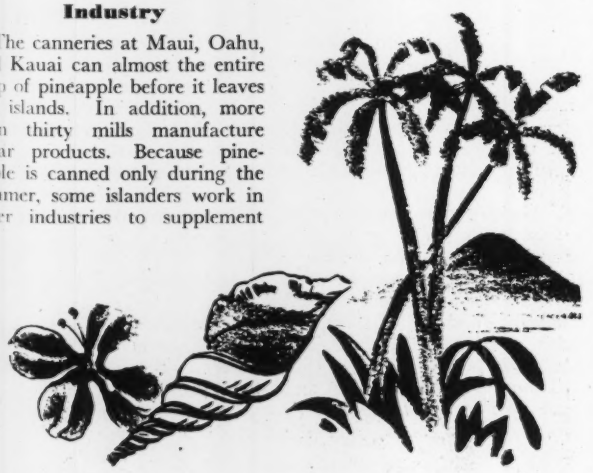
Fishing was an important industry during the 1800's, but now tuna is the only large catch. Honolulu is the chief fishing port, and most fishermen now use motorboats instead of native canoes for their fishing operations.

Education

The first schools were started by missionaries who came to the islands in 1820. Today, all children between the ages of six and seventeen must attend school. The public school system is free, and there are nearly 200 schools. A normal school for teachers is located at Honolulu, and the University of Hawaii includes courses on the newest methods of agriculture. English is the official language. The Hawaiian language contains twelve letters—the five vowels, and seven consonants, H, K, L, M, N, P, and W.

Leis

The islanders are skillful in making wreaths of flowers called *leis,* which they wear on all occasions, and also sell to tourists. Each island has its own *lei* made up of a special arrangement of flowers. Some people prefer *leis* *(Continued on page 65)*



IF YOU lived in Hawaii—your father might own a "pine" plantation. The pineapple leaves push up through mulch (tar) paper, used to hold the moisture.

YOU could proudly show visitors the much photographed Rainbow Falls, when you took them to the city of Hilo, island of Hawaii.

PARTIES always end with music, dancing, and singing. Even little girls dance the hula, and the latest songs from the mainland come from boys' harmonicas.

Photographs courtesy of Hawaii Visitors Bureau. Drawings from "Hawaii Travel Handbook," Kent Publishing Co.

if you lived in HAWAII . . .

THE luau is a feast for any occasion. Your guests, seated on the ground, would eat roast pig, poi, and coconut pudding.

HONOLULU is a large modern city spreading from the harbor's edge up the side of a high mountain range.

LEIS serve as greetings —fresh flower necklaces woven of native blossoms found in the lush islands.

A Third Grade Studies Its COMMUNITY

BEULAH M. COOMER

Teacher, Third Grade, Public Schools, Jackson, Michigan

WHEN the third grade in a large agricultural school began to study their community, they methodically planned their program. Many of the ways in which people earned a living were "new" to them.

In time, questions were raised about the peppermint distillery and our extensive lake resort. An airplane field owned by a dealer who transported baby chicks and chick feed by plane was located near the school. In addition to the usual stores and filling stations there was a bird shop and two greenhouses. Flowers were grown in one, while vegetables were cared for in the other. The main local industry was farming but there were several kinds.

PREPARATION

The children decided that the best way to find out more about these businesses was to ask about them, to find pictures of them, and finally to visit them.

Each classroom subject was adapted to their project. In arithmetic, they discussed machines which use numbers. Several of the children had toy adding machines, cash registers, and typewriters. The owners decided to bring theirs and place them on exhibit. Simple scales for weighing were also brought.

To avoid duplication, committees were formed according to the children's interests. Each committee then wrote questions about the business it had selected. Some of the general questions were: How big is the store? What is sold in the store? Where do things in the store come from?

The committee which selected the greenhouses decided to find out what kind of plants were grown there, how they were started, who took care of them, and why a greenhouse is important. Similar questions were listed by the other committees. Those who were interested in farming decided to find out what kind of farming was done, the kinds of machines which were used, and what crops were raised.

FIELD TRIPS

The children who had volunteered to visit places of business and report back agreed to bring pictures and some took their own cameras. Those who were unable to make the trips decided they would make posters showing the products of the selected industry.

One afternoon after school, a small group of girls and boys visited the bird shop with their teacher. Too many visitors, they decided, might upset the birds which were hatching eggs. Most of the time was spent in the parakeet room. The owner of the shop cheerfully explained the birds' habits.

They saw a tiny bird which had just been hatched, peeped at the birds sitting on their eggs, and noted the variety of beautiful feathers. The next day they presented the information they had learned to the rest of the class.

Another group visited stores and filling stations near the school. Here again, the owners were very helpful, answering questions and explaining the use of machines and other tools. The children were especially interested in how the cash register added up the sales as they were made and came out with the right answers. The many kinds of frozen foods at the grocery caught their attention, too. The next day, the class heard about these visits.

The whole class boarded the school bus and visited the floral greenhouse one afternoon. This was a very interesting place, from the goldfish pool just off the showroom to the sand beds used for cuttings. It was hard to remember that when it was winter outside, roses, large pink Chinese hibiscus, and white calla lilies were in bloom. They all agreed that someone must work very hard to take care of all the plants.

COMBINING THE FACTS

When the field trips were finished there was much to talk about. Many of the children had automatically made their own conclusions.

"People like to work here where they live."

"We can buy lots of different things without going to the city."

"We need stores near home."

Some of the children admitted that they had thought that everyone "worked in the shop." Community stores and other services had been taken for granted before the project was begun. Real pride and interest in their community was slowly developing.

Oral reports were spontaneous. The boy whose father owned the feed mill and who found most school activities uninteresting, enjoyed telling about his father's business. He also drew a picture of the mill for the class mural.

THE MURAL

The children had planned to make a mural showing as many businesses as possible. It took a little time for each individual to learn how he could best contribute, but he soon made up for lost time. Once the mural was started it became largely a spare-time activity. Because of lack of space, some of the work had to be done outside the classroom. A few of the committees took their work to the empty kindergarten room. They progressed rapidly, although they were not always supervised. The developing self-confidence carried over into other subject matter as well, and the children's vocabularies increased.

Finally the mural was completed and hung on the wall. The other objects which the children had collected in their travels, including baby tears and shamrocks from the greenhouses were placed on tables and labeled. Special invitations were written by the girls and boys to their parents reminding them to attend the next community club meeting.

PARENTS' COMMENTS

The parents' interests added to the third-graders' pride in their work. "It really looks like our community," remarked several of the parents as they looked at the mural. They each took time to see how their respective occupations had been represented. All of them were amazed at the facts the children had unearthed and admitted they did not know as much as they should about their community.

Even after the project had been completed the third-graders continued to talk about plants and bring seed catalogues to show the others. Their study of community life had been an enjoyable as well as informative one.

The objectives which had been set up for the study had also become accomplishments. As a group the children's interests in, and appreciation of, their community had been awakened, and the local geography had served as a beginning for map work on larger areas. Individually, each child had learned the advantages and the adjustments of working in a group.

"Simple sociology and economics learned at the third-grade level are the basis for understanding the more complex patterns of the entire social-studies program."

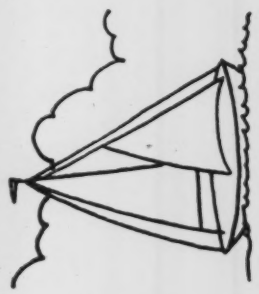
A red color and black spots identify the ladybird (ladybug). Feeding on plant lice and scale insects, this beetle protects itself from enemies by ejecting a bad-smelling liquid from its knee joints.

MORE READING COMPREHENSION SEATWORK

Aleta Robert- Slater

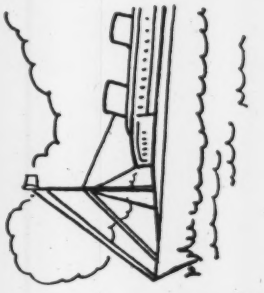
Each riddle below tells about some way in which people can travel. Read each of the verses carefully. Then draw a line from the verse to the picture of the object it describes.

Hop in my saddle
With your feet at my side.
Now gather up the reins
and
You're ready for a ride.
What am I?



I plow through the water.
Sea gulls follow me.
I take cargoes loaded in
my hold
Over the shining sea.
What am I?

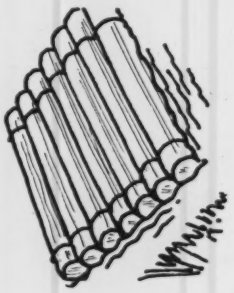
I do not make much noise,
With my high sails unfurled.
But I don't expect the wind
To blow me round the
world.
What am I?



Your dad starts my motor
And you're off for a ride.
He holds my fifth wheel.
He uses it to guide.
What am I?

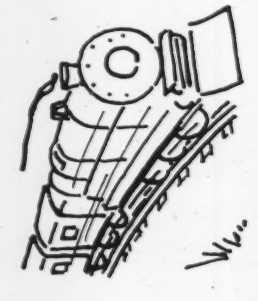
My two wheels are large,
My leather seat is small.
Pedal with both feet but
Be careful, do not fall.
What am I?

My loud whistle is sounding;
It goes toot, toot, tooo,
tooo.
The boy at the station
Said, "I liked my ride on
you."
What am I?



I have wings but I'm no
bird.
My motor likes to roar.
You see me above you as
High in the air I soar.
What am I?

Boys fasten logs together
To make me just for fun.
My purpose in the
beginning
Was a more serious one.
What am I?



Picnic Penny's Surprise

Helen Fichter

PENNY dearly loved picnics. She could hardly wait until Father parked the car in the big green park. This was going to be the biggest picnic ever—a family reunion, Mother called it.

"There they are," cried Penny as Father brought the car to a stop. "There's Grandma, and Grandpa, Uncle Roy, Aunt Marcelle, Aunt Eugenia, and oh, there's Cousin Bonnie, Margee, Joel, Tom, and little Skippy.

"Hi, everyone," Penny called as she got out of the car.

"Hi, Penny," they called back.

Soon everyone was having a fine time. Aunt Marcelle, Aunt Eugenia, and Mother were getting the food ready. Uncle Roy and Father made themselves comfortable on the green grass. Grandma and Grandpa were sitting on a park bench in the shade of a large oak tree. Little Skippy was playing with a red rattle in his play pen.

All at once, Bonnie began to tap her feet on the cement near Grandpa's bench. She hummed a little tune, and then whirled around in a circle.

"That's a pretty good dance," said Grandpa. "Do you know any more?"

"Oh, yes," said Bonnie. "See, it goes like this."

Bonnie began to dance. She made her shoes tap out little tunes on the cement slab. She stood on her toes. She whirled almost in the air. She hopped back on her heels, and then she tapped her toes again. When she was through she made a bow.

Grandma and Grandpa and all the grownups clapped. The cousins clapped too.

"Pretty good entertainment," said Grandpa.

"Yes, indeed," said Uncle Roy.

"How wonderfully she dances," thought Penny. "I wish I could do something special like that."

Just then little Skippy began to cry. He had dropped his red rattle over the side. It had rolled so far away that he couldn't reach it, so Penny picked it up. "Here's your red rattle," she said.

"Ga, da," said Skippy.

"You're welcome," said Penny, with a giggle.

When she came back to the bench, Margee was showing Grandma and Grandpa the blue belt on her dress. It was made of felt with yellow and pink flowers all around it.

"My, what nice work," exclaimed Grandma. "Did you do those stitches yourself?"

"Yes," said Margee. "I made one for Mother, too."

"Mighty nice, mighty pretty," said Grandpa.

"Oh, it is pretty," exclaimed Penny.

"Thank you," said Margee.

"I wish I had something to show Grandma and Grandpa," thought Penny to herself.

Just then the wind began to blow. Away sailed two paper plates from the picnic table. Away flew three paper napkins.

"I'll get them," cried Penny. She chased the plates and napkins and caught them so they would not litter up the park. She put them in the trash can. Then she found clean plates and napkins for the table. She put the knives and forks on them so they would not blow away again.

When Penny went back to Grandpa's bench, Grandpa was looking at Tom's ball glove.

"I won it in the spelling contest at school," said Tom.

"That's mighty fine," said Grandpa. "Glad you're doing so well in school."

"I was on the radio program for our room last week," said Joel. "I can imitate birds. Want to hear a cardinal?"

Before they could answer, Joel whistled a call that sounded as if a cardinal were in the tree above them.

"I do declare," said Grandma. "Sounds just like the cardinal that lives in our hedge."

"Here's a meadowlark," said Joel.

It sounded so much like that bird that everyone clapped.

Penny was thrilled with Joel's bird calls. "Oh," she thought, "I wish I could do something special like all my cousins."

"Come to dinner!" called the aunts. Everyone hurried to the picnic table.

What delicious food there was! and so much of it! There were two roasters *(Continued on page 64)*

Kindergarten and Primary Stories

Charlie Learns a Lesson

Thomasina Weber

IT WAS a fine warm afternoon, but Charlie had a big frown on his face.

Suddenly there was a flutter of wings, and Red Robin darted out of the apple tree.

"Hello, Charlie," said Red Robin as he perched on Charlie's shoulder. "Where are you going?"

"I'm going for a walk. Would you like to come along?"

"Yes, I would. But tell me, Charlie, where is your smile this fine day?"

"I don't feel like smiling," he replied. "Mommy said I should take my raincoat with me."

"That sounds like a good idea," said Red Robin.

"But look at the sunshine!"

"Look at the clouds, Charlie," replied his friend. "The sun is shining but a big old black cloud is going to cover up his face."

"That's nothing," said Charlie. "It still won't rain."

"Mothers know best," said Red Robin wisely.

Charlie snorted. "My mother thinks I'm still a baby. I'm six years old already, and I know *everything!*"

Red Robin flapped his wings and shook his head sadly. "Nobody knows everything," he said.

"If I ask you a question, will you answer it?" asked Red Robin.

"Why, sure," replied Charlie.

"All right. What do kangaroos eat?"

"They eat peanuts," Charlie replied. "I saw them at the zoo."

"But that doesn't mean that's *all* they eat," said Red Robin.

"Oh, yes, it does," replied Charlie firmly.

"But, Charlie—" Suddenly a loud call came from the forest. Red Robin tilted his head. "That's Mrs. Robin calling for me. I'll have to go now."

Charlie walked along the road until he came to a narrow little path leading into the forest. "I wonder where this path goes," he said to himself. "I think I'll follow it and find out."

As he walked along, he saw pretty little red, yellow, and blue flowers growing by the side of the path. "I'll surprise Mommy with these flowers," Charlie decided as he started picking them. He kept picking and walking until he had a large bunch of the blossoms in his hand.

All at once Charlie noticed that it was getting dark. He looked up to see the sun, but the thick green trees shut out all light from above. He looked around and saw that the grass was growing darker, and the brightly colored flowers were growing pale. He began to feel frightened.

Drip-drop-drip-drop-drip-drop! Rain! Mommy was right! The rain fell faster and faster. Charlie turned quickly and ran. But the more it rained, the darker it got, and soon he could not see the little path. "Oh, I'm lost!" he cried. He ran first one way, and then another. *(Continued on page 66)*

Words by Helen Kitchell Evans
Music by Frances Mann Benson

Come, see the cir - cus, come and hear the band. Come, see the cir - cus; it is sim - ply grand. El - e - phants and ti - gers, too, are wait - ing there for all of you, and Clowns as tall as a gi - raffe are there to make you laugh. Come, see the cir - cus, come and watch each ring; Come, see the ac - ro - bats up - on their swing. Cir - cus mu - sic fills the air and peo - ple come from ev - 'ry - where. Oh, yes, it is fun when cir - cus days are real - ly here.

Sailing the "Timmy Two"

Solveig Paulson Russell

TIM looked at the picture of the sailboat in his book and sighed. "I wish I had a boat to sail," he said. His older sister, Mary, didn't look up from her book but Grandpa slid his glasses to the very end of his nose, and looked at Tim.

"Hmm," he said in a thoughtful tone, "a boat to sail. Well, let's make one, Timmy Boy. All we need is wood, nails, and a piece of cloth for a sail. Come to the basement and we'll see."

Grandpa dusted off his glasses and Tim jumped up and down with excitement. Then they went down the basement stairs and turned on the light over Grandpa's workbench.

"First we'll need a flat piece of wood for the deck, about as long as your two hands put together. You hunt for it in that box of scrap wood and I'll look for a piece for the bottom, and a mast," directed Grandpa.

In no time at all the three pieces were lined up on the workbench. Grandpa and Tim shaped and hammered. Together they made a trim little boat.

"Now for a sail," Grandpa said. "Go and see if your mother can spare a small piece of white cloth."

Tim's mother rummaged in her sewing bag and found one for him. When Grandpa had cut it and nailed it to the mast, Tim asked excitedly, "Shall we sail it now?"

"Don't you want to paint it first?" asked Grandpa. "I've got a fine can of red paint here."

At first Tim thought he didn't want to paint it, but by the time Grandpa took the lid off the can and stirred the shiny red paint in circles, Tim knew that the boat would be very beautiful painted red. He dipped the brush into the bright color, and while Grandpa held the boat, he painted the bottom and deck with gleaming red.

"There!" exclaimed Grandpa. "Now we'll let her dry and then you can sail her. All she needs now is a name."

"A name? Do all boats have names?" asked Tim.

"Of course they do," replied Grandpa. "Don't you remember the boat we sailed at the beach last summer? It was named 'Mandy.'"

Tim blinked. "I forgot," he said. "What shall we call this one?"

"You could call it Timmy, after yourself, if you'd like," suggested his grandfather. "But you'd have to put a *Two* after it to show it wasn't the first to have that name."

Tim wrinkled his forehead and then he said, "Yes, that sounds good. Timmy Two. That's what we'll name it."

Grandpa wrote the name in the wet paint and they left it to dry. He told Tim it would take four hours and he could time it on the clock.

Four hours seemed a long time. Tim made several trips downstairs to see the "Timmy Two." Once he put his finger on the paint, but it was sticky and came off in a little round blot. But at last the boat was dry and Tim carried it proudly upstairs. Everyone was pleased.

"You may sail it in the bathtub if you'll be careful not to splash water about," said Mother, so Grandpa and Tim filled the tub and the "Timmy Two" sailed proudly over the water. Grandpa blew on the sail and Tim blew on the sail and the boat skimmed from one to the other. But finally Grandpa's cheeks were tired and he went back to reading his paper.

Then Mary called, "Tim, I'm going over *(Continued on page 63)*

Greta's Green Thumb

Ida Tyson Wagner

GRETA'S mother always had a bowl of flowers or fruit on the dinner table. Tonight, Greta thought the pansies looked especially pretty.

Even Daddy said, "Where did you get them? I've never seen finer ones."

"Mrs. Warren brought them over," replied Mother. "She has a green thumb, you know."

Daddy chuckled.

Quickly Greta looked up from buttering her potato. She didn't know that Mrs. Warren had a green thumb. How strange! But Daddy didn't appear a bit surprised. So Greta decided not to ask. She would find out for herself. Anyway, she was glad her thumbs were not green.

The following morning her chance came. Mother needed another egg for the pie she was making. Greta, who was watering her radishes, said she would borrow one from Mrs. Warren. Now she would see the green thumb.

"Come in," Mrs. Warren called a minute later as Greta ran up the back steps. "I'm washing some tea towels." With her hands in the sudsy water, she told Greta where to get the egg. So Greta didn't see her thumbs after all.

The next day, after Mother had been to the market, Greta returned the egg. She would find out for sure about the green thumb. This time Mrs. Warren was weeding in the garden, and wearing a pair of canvas gloves. Greta was disappointed again.

Finally Greta decided that she would have to ask Mother about Mrs. Warren's thumb after all. Then Greta saw that some of her radishes were big enough to eat so she forgot all about it.

The next day after school she pulled enough radishes to make two bunches—one for Mother, the other for Mrs. Warren.

"My, my, what big red radishes!" Mrs. Warren exclaimed when she opened the door. "Don't tell me you grew them yourself!"

Greta nodded with a smile.

"Well," Mrs. Warren continued, as she thanked her, "it's plain to be seen that you have a green thumb."

Quickly Greta looked at her thumbs. "W-h-y," she exclaimed, "you don't have a green thumb, either! Mother said you had, but they're both like mine."

Mrs. Warren laughed. "When people say you have a green thumb, they don't mean it is colored green," she explained. "It's simply another way of saying that you are a good gardener."

"Ooooh," squealed Greta, "now I understand! It's like when Daddy says I have a sweet tooth. He doesn't mean my tooth is sweet but that I like sweets."

"Exactly," Mrs. Warren said.

That night at the dinner table Greta watched Daddy eating radishes. "Mmmm," he said, "what radishes! I suppose our neighbor with the green thumb grew them."

Smiling, Mother replied, "No, not this time."

"She didn't? Well, someone else has a green thumb, that's certain."

Suddenly Greta, unable to contain herself, burst out laughing.

Daddy looked at her and blinked. Then, turning toward Mother, he said, "Don't tell me Greta has a green thumb, too!"

She nodded her head.

"Well, it's high time someone in our family did!" exclaimed Daddy, helping himself to another radish.

As for Greta, she thought she would burst with pride.

Kindergarten and Primary Stories

Poems for June

KITTEN FACES

Laura Arlon

I am very fond of roses.
I like the violet shy.
Fields of nodding daisies
Always catch my eye.
I like marigolds, bright and gay,
Tulips and daffodils,
And, of course, geraniums,
Potted on window sills.
But pansies are my favorite
flowers.
I plant them many places.
Don't you think that pansies have
Little kitten faces?

PICNIC TIME

Queena Davison Miller

The calendar says June-time!
The clock says nearly noon-time!
And the shade is wide and cool be-
neath the trees.
And I say that means fun-time!
Wiener-time and bun-time!
And all of us together for a picnic
if you please!

I call it chocolate-cake-time,
Or even cookie-bake-time.
Come, let's make some sandwiches;
spread some bread and butter!
It's spread-the-mustard-thick time;
It's come-now-let's-be-quick time;
With everybody hurrying and each
one in a flutter.

At last it's "Come-let's-go" time;
"Come-on-don't-be-slow" time.
We carry out the basket while Mother
hunts the keys!
Now! In the car! We're on our
way!
Picnic-time on a June-time day,
Where the shade is wide and cool be-
neath the trees.

THE PELICAN

Lucile Coleman

The pelican is a large white bird
With quite an appetite, I've heard.
I'm glad that I don't have to feed
A pelican with canary seed.

He carries a pouch beneath his chin
To keep his day's provisions in,
And there, as though it were a dish
He hides away his favorite fish.

MY GARDEN FRIENDS

A. M. Barr

I don't know what I'd ever do
Without each garden friend,
That lends his helpfulness each
day
As my garden plot I tend.

There's Mr. Fork, tall, slim and
strong,
On whom I can rely,
To help me turn the garden sod
Through seasons wet or dry.

There's Neighbor Spade, both
flat and broad,
And Trowel, short and keen;
And Mr. Rake, with shining
teeth
To keep the garden clean.

A Sickle, too, that's bright and
new,
With edge as sharp as glass,
Aids me along the winding
paths
To cut the soft green grass.

I don't know what I'd ever do
Without each garden friend,
That lends his helpfulness each
day
As my garden plot I tend.

PARADES

Vivian G. Gouled

I like to watch a big parade;
I think it's simply grand!
I never mind a single bit
How long I have to stand!

I like the costumes brilliant
bright,
And bands that play real loud.
I like all the excitement, too,
Among the watching crowd.

I like to have a flag to wave
As marchers pass me by.
I like the way they keep in step;
They really, truly try.

I like to watch a big parade.
It's thrilling as can be,
So, next time when there's one
around
You'll probably find ME!

SAILING

Dorothy E. Bullenkamp

Sails of different colors,
Out beyond the trees,
On a little lake there,
Waiting for a breeze.

Soon they'll all be gliding,
O'er the water blue,
What fun to be a sailboat!
I'd like it—wouldn't you?

THE PEDDLER

Eleanor Alletta Chaffee

There was a peddler
Came to our door.
He spread his pack
Upon the floor.
Tin cups all shiny,
A string of beads
And a packet of yellow
Chrysanthemum seeds
Were what we bought:
He smiled and said,
"I'll come back
When the buds are red."

He never owned
A cottage, a house,
Cellar or pantry
Or timid mouse.
The sky was his roof;
He slept on grass
And saw the stars
In a pageant pass.
Never a lock
Or door could hold him.
I thought to myself
(Though I never told him)

That when I grow up
I'd like to be
A traveling peddler,
Tanned and free.
He said, "You're lucky
To have at night
A friendly room
And a shining light."
But just the same
When he walked away
His feet were dancing,
His eyes were gay!

MR. TOAD

Revah Summersgill

Old Mr. Toad by the garden wall,
Don't you ever go vacationing at all?
You're always here in your own back
yard,
Puffing and "kerumph"-ing and
working hard,
Catching flies and worms and such
from here to the road.
You're a hardworking fellow, Mr.
Hop Toad!

RIDDLE AND ANSWER

Gladys Rhein

What darts erratic as a hornet?
Whose frill is ruby froth?
Could all this furious whirring
Be that of bird or moth?

Is it secreted nectar that
He seeks within a flower?
Or, is it carnose insects
That he would devour?

What speeds along at fifty per
Five hundred non-stop miles
Across the Gulf of Mexico
Through Caribbean's balmy isles?

What is this tiny, brilliant flash,
Fleet as the spoken word,
Fluttering in a murmuring flight?
. . . . It is the humming bird!

EATER OF THE BEANS

Clifton J. Noble

At last the moon of June is high,
And where the beans grow long
and green
There I go with hungry eye
To fatten sides which now are lean.

Down the rows with ivory snippers,
Leaving only stalks behind me,
Softly go—lest man in slippers,
Or his barking dog should find me.

Silent as a stump I pose,
Panting gently, listening, resting,
Sniffing with my upturned nose,
And the beans I ate digesting.

Hark! Dog is coming. I must run
well,
I, the woodchuck, dashing sprinter,
And hiding down my deepest tunnel
Fatten for another winter.

Jeanie of the Big Top

Florence Eakman

"S-h-o-r-t, short," Jeanie Harding spelled accurately. "That makes nineteen words. What's the last one, Mother?"

"Enough," Jeanie's mother answered.

"And it *is* enough," the little girl laughed. "I can spell the word all right, but it's easier my way. Enough! E-n-o-u-g-h, enough," and then she added, "e-n-u-f-f. There! Now, I'll put my spelling book away." Jeanie opened the small suitcase lying next to her on the train seat and put the spelling book inside.

Jeanie's father was Bimbo, a famous clown. Her mother was billed as *Fleur* which is French for *flower*, and is pronounced to rhyme with *purr*. Nancy Harding, Jeanie's mother, was the last of a long line of Fleurs, each of whom had been a famous bareback rider.

Jeanie was being trained to follow in her mother's footsteps and she was known as Fleurette (little flower) when she appeared in the day shows, riding her white pony beside her mother. Her costumes were all beautiful, like the fluffy blue gauze one with blue satin shorts. A blue hair band fastened her dark hair and a silver star blazed on her forehead. The harness and trappings of her pony, Dimples, were blue and silver too.

Jeanie wasn't thinking of the circus now. She gave a happy little wriggle. "Tomorrow we'll be in California," she said. "I love California and just think, Mother, we'll get there on my tenth birthday. What will we do to celebrate?"

"We'll see," her mother smiled.

"First, I'll watch the setting up." Jeanie liked nothing better than to watch the tents go up like magic. There were many of them, but the cook tent where the circus family ate was the little girl's favorite. Tiny Tinker, the cook, always kept the cooky tin filled.

"Next I'll go to see Rajah, my favorite elephant. I expect he's missed me while we've been on the train. He'll be watching for me." Rajah, the great African elephant, loved Jeanie as much as the circus people did, and Jeanie had many rides on his broad gray back.

"Then—" Mother smiled.

"Miss Rider for lessons." Jeanie wrinkled her nose—not at the thought of Miss Rider whom she liked, but at the thought of arithmetic. She had made up her mind to learn the tables though. Spelling used to bother her, but now it was as easy as pie.

The little girl pushed her nose against the window glass and she thought all kinds of nice things about California until Daddy came along, and the three of them played games until dinnertime.

The beds in the train were as comfortable as those in a private home, for people in a big circus have everything for comfort. In spite of the fact that she slept soundly, Jeanie was awake early the next morning. She liked to watch the Sierra Madre foothills as the train snaked slowly downgrade into the valley. She always dreamed of camping in the foothills but she supposed she never would. Circuses were always on the move. Now, she could scarcely wait until she was on the ground again.

The last hour or two seemed too long, although breakfast made a pleasant break, and after a while the train puffed to a stop. Jeanie jumped off, eager to see what was going on. That morning she did the few things she had planned, and after lessons with three other circus children, under the live oak trees, she took a walk with Miss Rider around the town.

Shortly afterward a greatly excited Jeanie came with a rush into her mother's tent. "Mother!" she exclaimed. "There's going to be an old-fashioned spelling bee in the school auditorium tonight. Everyone is going to dress up. I have my costume with the pantalets, and Mother, I *can* spell, can't I, Mother? It would be a wonderful birthday party. It doesn't matter that I don't live here. The Chamber of Commerce said so. Any fourth-grade child is el- el-, oh, dear, I've forgotten the word."

"Eligible?" Mother asked.

"That's it! Can I go, Mother? Can I?"

"I don't know why not," Mother answered, "if Miss Rider agrees."

"Oh! Miss Rider wants to go. She loves it!"

"Then it's all settled!"

"Oh, you're a lovely mother," Jeanie said, giving her mother a big kiss.

The dinner was lovely too, for Tiny had managed to bake a huge birthday cake with ten horses holding lighted candles prancing around the frosting.

Later, the children, dressed in their costumes, left for the spelling bee. *(Continued on page 67)*

STORIES FOR MIDDLE GRADES

Squeaky

Dorothy Dill Mason

SQUEAKY was an enormous dog. He had big floppy ears, and a heavy shaggy coat. His paw prints looked large enough for bear tracks. And, when he was very happy his huge plumy tail could wag hard enough to knock a small child over.

The dog's name should have been something like Prince or King or Major or Bruno. Even Rover or Pal would have done, but no, his name was Squeaky, and for a very good reason. He had a bark that would have sounded well coming out of a toy poodle, but it made strangers stare and then laugh when the sound came from such a big dog. Even Paul, his master, grinned whenever he heard it. The result was that only on rare occasions would Squeaky bring his funny bark out for people to laugh at.

One lazy afternoon, Paul and two neighbor boys, Noel and Jack, decided to walk down by the river. Of course, Squeaky had to go too, and at the last minute Paul's little brother Sandy started after them.

"May we take Sandy down to the river with us?" Paul called to his mother, who was sweeping the front porch.

"Yes," Mother answered, "but take good care of him. Don't leave him alone by the water."

"I won't," Paul promised, and off they started.

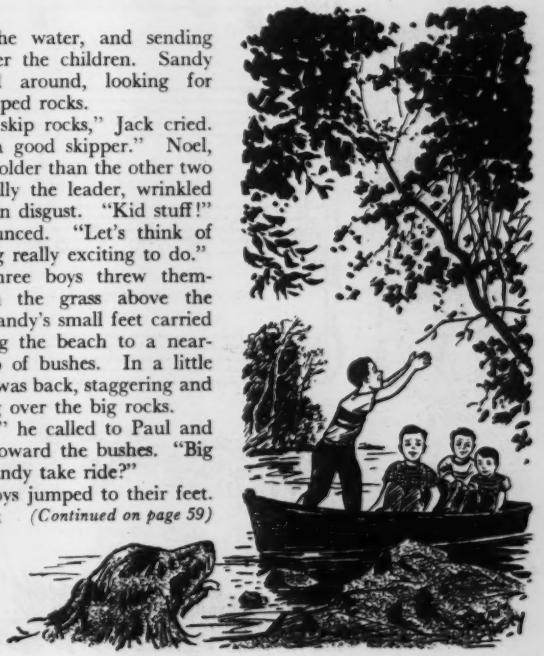
The river was only a short distance away, and soon the boys were picking their way over the round water-worn rocks on the bank. Squeaky happily chased back and forth, sometimes splashing in the water, and sending spray over the children. Sandy wandered around, looking for queer-shaped rocks.

"Let's skip rocks," Jack cried. "Here's a good skipper." Noel, who was older than the other two and usually the leader, wrinkled his nose in disgust. "Kid stuff!" he announced. "Let's think of something really exciting to do."

The three boys threw themselves on the grass above the rocks. Sandy's small feet carried him along the beach to a nearby clump of bushes. In a little while he was back, staggering and stumbling over the big rocks.

"Boat!" he called to Paul and pointed toward the bushes. "Big boat. Sandy take ride?"

The boys jumped to their feet. Paul took *(Continued on page 59)*



The BLUE TAIL FLY

Edited and arranged by ELVA S. DANIELS

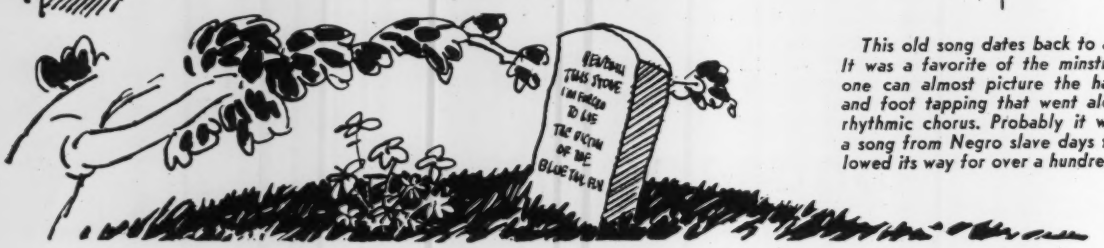
1. When I was young I used to wait On mas - ter and give him his plate, And
2. One day he rode a - round the farm, The flies so num'rous, they did swarm. The
3. The po - ny run, he jump, he pitch; He threw my mas-ter in the ditch. He
4. They laid him 'neath a 'sim - mon tree; His ep - i - taph is there to see: "Be -

pass the bot - tle when he got dry, And brush a - way the blue tail fly.
po - ny be - ing rath - er shy, Was bit - ten by the blue tail fly.
died and the ju - ry won - dered why— The ver - dict was the blue tail fly.
neath this stone I'm forced to lie, The vic - tim of the blue tail fly."

Chorus

Jim - mie crack corn and I don't care, Jim - mie crack corn and I don't care,

Jim - mie crack corn and I don't care, My mas - ter's gone a - way.



This old song dates back to around 1840. It was a favorite of the minstrel men, and one can almost picture the hand clapping and foot tapping that went along with the rhythmic chorus. Probably it was originally a song from Negro slave days that has mellowed its way for over a hundred years.

A Swell Captain

Charlotte M. Ferris

When the recess bell rang, boys and girls ran from the classrooms out to the playground. A group of boys from Room 8 dashed for the baseball diamond. "We'll win today," Bud shouted. "Jim is our new captain and he's a swell player." The boys began to yell as Jim ran toward them. "Oh, Jimmy, I want to catch." "Jimmy, let me be pitcher." "No, let me, let me." The boys were all shouting at once.

Jim said, "No, the captain gets his choice. I'm captain and I want to pitch. You fellows do what I tell you. Joe, you can catch. Bud and Ray, you play field. Sid, you be first baseman. Hal, you are second baseman, and Don, you play third."

Don was cross, for he wanted to be catcher. "I don't want to be third baseman," said Don.

"If you won't play third base, you can't play at all," Jim replied. "Go on out where you were told to play." Don walked silently out on the field.

Jim pitched. The batter hit the ball out to Sid. Sid jumped to catch the ball, but he missed. "Oh, what's the matter with you, Sid?" yelled Jim. Sid was embarrassed. He didn't want all the fellows to notice that he couldn't catch the ball very well.

Jim pitched again. The second batter hit the ball toward Sid, who missed again. "Oh, Sid, get out. You don't know how to play," shouted Jim angrily. "Ray, you take Sid's place." Sid walked slowly away. He wished he didn't have to see any of the gang any more. He even wished he didn't go to the same school.

Jim caught the third fly and all the boys ran to home plate. They were shoving, pushing, and shouting, "I'm first, I'm first." Jim shouted, "Get out. I'm first because I'm captain." Jim pushed the other boys behind him.

Then the boys heard the bell ringing again. It was the end of recess. Jim picked up the ball and bat to take into the classroom. "Jim, I'm ball monitor," said Ray. "Give me the ball and bat." "No," said Jim, "I'm captain." He ran away with the ball and bat. Ray grumbled, "Who does he think he is!"

One week later Miss Brown said, "What's the trouble, fellows? Are you tired of baseball so early this year? I don't see many of you playing."

"It's not any fun," said Hal. "I never get a chance to be catcher," Don said. "I think we should have a new captain," Ray said. "I've been captain only one week," replied Jim. "You are too bossy," said Bud. "The other teams think we are poor sports because we are always fighting," added Sid.

"Perhaps we need a change now," Miss Brown said, "and, Jim, you may get another chance later."

Jim didn't say anything, but he was thinking, "The other boys don't play any better than I do, and they didn't have to jump on me like that."

At noon, all the boys went out to play, but Jim decided he wouldn't get in the game right away. Instead, he stood by the fence. He decided to wait until the fellows asked him to play.

Jim watched Ray, the new captain, ask each fellow what position he wanted to play. Ray tried to give each boy the spot he wanted, and he promised the others he would give them a turn.

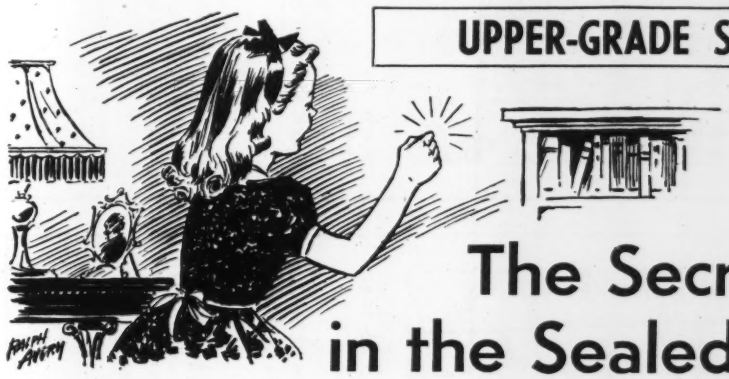
The batter hit the ball out toward Sid. Sid jumped for the ball and missed. The team yelled at Sid for missing. Ray said, "Let him alone. We all miss the ball sometime. Bill, you play next to Sid, in case he misses again." Sid thought Ray was a swell pal.

The boys were indeed having fun. No one seemed to notice Jim, except Ray, who suddenly ran over to Jim and said, "Why don't you be a fielder? We need another man."

Jim didn't want to play in that position, but he didn't like to be the only boy not playing. He walked slowly out on the field.

A few plays later, the batter hit a high ball out to field, and Jim caught it. "That was swell," yelled Ray. "You'll help us win." Jim was beginning to feel better. He guessed Ray was all right after all. Now, he knew why the boys thought Ray was a swell captain. You could be a leader without being a pusher as he had tried to be. Jim began to feel good, and he hoped the fellows would give him a chance to be captain again. He wanted to show them that he could do it right too.

UPPER-GRADE STORIES



Alice M. Read

The Secret in the Sealed Room

"Mother, have you ever seen Aunt Hannah's home?" asked Linda.

"Yes," replied Nell Rogers. "When I was about ten years old my mother and I came back to Iowa to visit her brother and his wife. That was the last time I was ever here."

"It will seem strange to live in a small town like Oak City when we've always lived in a big city," said Linda.

"Perfectly dull if you ask me," declared her sister Lorna. "Mom, do you honestly think the place will be worth giving up our life in the city?"

"I think the experience of living in a small town for a while may be good for you girls. Once you get acquainted, I'm sure you will like it. I lived in a small town till I went away to college."

"Isn't it strange that Aunt Hannah said in her will that you were to have her house and all that was in it, if you would live in it for a year?" said Linda.

"I think she meant the old furniture, dishes, and silver. I doubt if any of it is very valuable, but it all meant a lot to her."

"Do you mean we have to use all that old stuff for a year?" questioned Lorna.

"We can't afford to buy new furniture for that big house," laughed her mother. "To be honest, I hope it will not cost quite so much to live in Oak City. You know food and rent are very high in Chicago."

"I'm glad you decided we should come," said Linda. "If we don't like it you can rent or sell the house after the year is up, and it belongs to you. Then we can go back to Chicago. We can stand anything for a year," said Linda gaily.

"I will try to like it," answered Lorna. "I know Mom has been trying to save all the money Dad left to send us to college. Mom, can you work on your illustrations in Oak City as well as you could in Chicago?"

"I think I may do better work here," her mother replied. "The next two books that I am to illustrate are both written about life in a small town."

Nell Rogers recognized her aunt's home at once. It seemed the place hadn't changed since she was a little girl.

Linda jumped out of the car ahead of the others, and raced up to the front door. She tried to look in, but the blind was pulled even on the door. "Mom, you and Lorna can hunt for the lawyer who has the key. I'm going to explore around outside while you are gone."

Mrs. Rogers and Lorna soon found Mr. Powell, Aunt Hannah's lawyer. *(Continued on page 68)*

MIDDLE-GRADE ARITHMETIC PROBLEMS

for the Last Week of School

Mrs. Boyd bought 5 lbs. flour, 2 boxes cereal, 2 cans peas, 4 cans tomatoes, and 1 bunch celery. How much did she pay?

How much will the cabbage on the scales cost?

Which is cheaper, 2 bunches of carrots or 2 of beets?

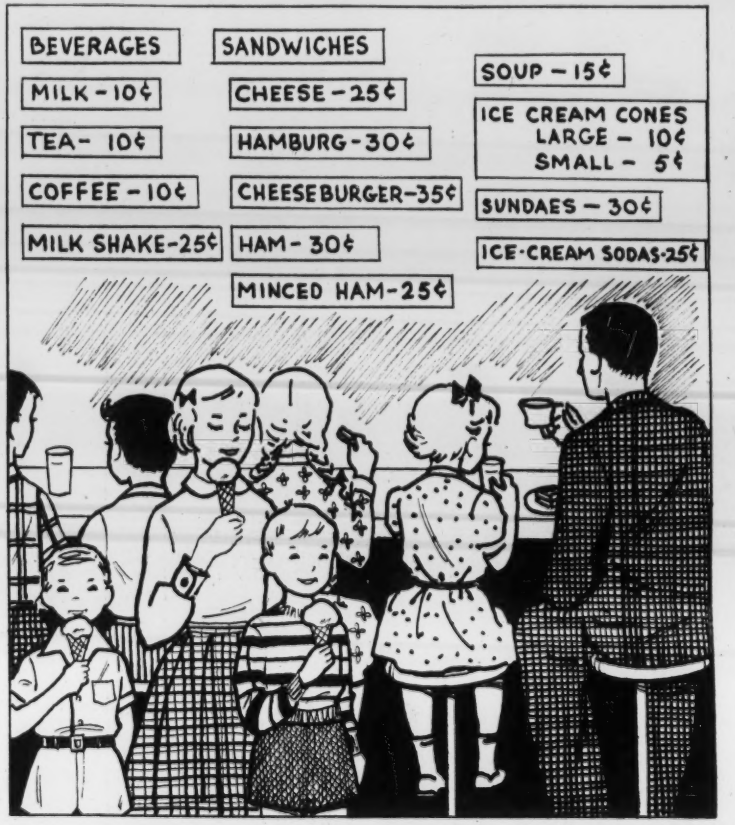
Mrs. Cole needs 10 lbs. sugar, 1 box crackers, and 3 jars applesauce. What is her bill?

What would one cake of soap cost?

Which is more expensive, 2 boxes of soap flakes or 6 cakes of soap? How much?

Margaret bought three cans of tomatoes. How much were they?

Mrs. Johnson serves soup each school day for lunch. How many cans does she need each week? What is their cost?



Mary has a hamburg and a milk shake for lunch. Her father has a ham sandwich and coffee. How much are their lunches?

Which lunch would be cheaper, a minced ham sandwich, a bowl of soup, and a glass of milk; or a cheeseburger and a milk shake? How much cheaper?

Bill has fifty cents. If he gets a milk shake, which kinds of sandwiches can he buy?

Mary and her brothers bought large ice-cream cones. What did they cost? How much less would three small cones cost?

Ruth has two dimes and a nickel. She wants a sundae. Does she need any more money? If she does, how much more?

Joe bought two cheese sandwiches to take on a picnic. If he had 65 cents, how much money does he have left?

Solving the need for

ALL-SCHOOL CO-OPERATION

Lucile Waters
Principal, Public School, Oakland Park, Florida

Our Struggle

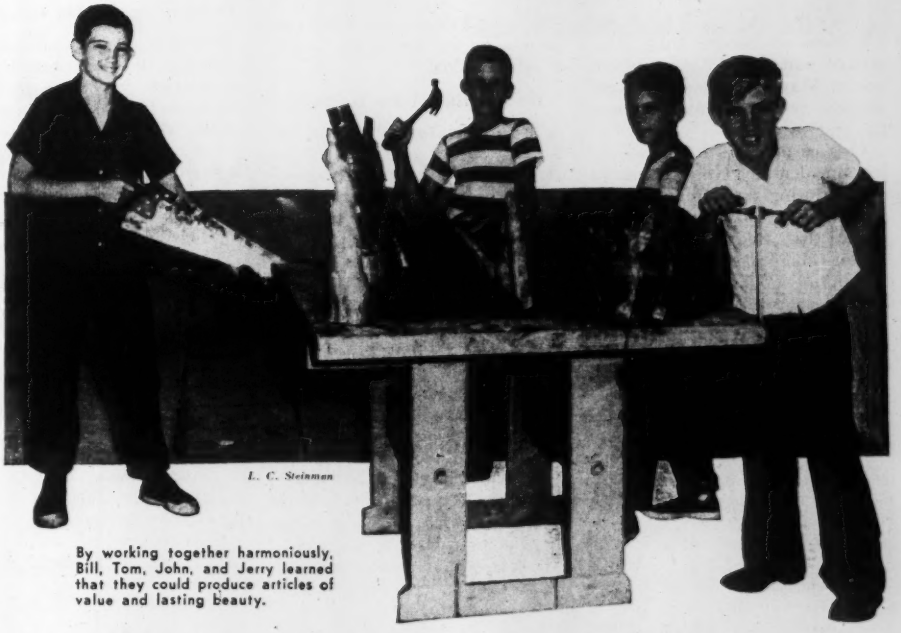
THOUGH physical education was scheduled in our program, we were severely hampered by having no playground suitable to use.

The first period after lunch was a play period—with no organized activity on which we could depend. We had many discipline problems, due to very active youngsters with no good outlet for their energy and enthusiasm. Mentally slow children were very hard to cope with under such cramped conditions, and others were too timid to participate.

We also wanted to interest parents and the P.T.A. in the real needs of the children and the school. To encourage better co-operation among the teachers would ease the principal's load. A school-wide project was needed to provide motivation for these improvements. A course of action must be chosen with broad enough scope to interest everyone in Oakland Park School (grades 1-8, and the teachers).

We required something which would give children a chance to use practical ability as well as creative ideas. Also, at its culmination there should be a considerable feeling of accomplishment for each child.

In order to find inexpensive material in unlimited quantities, we naturally turned to the resources of our locality. Florida is well endowed in that respect.



By working together harmoniously, Bill, Tom, John, and Jerry learned that they could produce articles of value and lasting beauty.

CYPRESS KNEES became lamps and planters, after a simple process which transformed them from water-soaked roots. This included boiling the knees to clean them and remove the bark, drilling holes for light-socket stands, sanding the rough places, wiring, and providing proper fixtures to hold the lamp shades or planter boxes. Other materials which we used were bamboo for plant stands and palm fronds for straw hats.

A Working Idea

WE CHANGED the play period to an activity period and adopted the project of making cypress knees, bamboo, and palm fronds (all plentiful in this locality) into useful articles for gifts or for sale.

This activity period was used for field trips in which we took children in a truck owned by a patron, to collect material for the project. A friend of the school gave permission to use his premises.

Even children who had no responsibility before took jobs like collecting firewood for the furnace which the older boys made in order to boil the cypress knees. A manufacturing company furnished the coal to burn. This was the brave beginning of an endeavor which was to become very profitable for the school as well as some parents. Children learned to enjoy responsibility. Discipline problems diminished almost to nothing, as boys and girls became involved in getting information for their individual projects.

Much pride was shown in the new tools purchased. Taking turns to use them developed the spirit of democracy among us. Teachers sponsored more group projects, and there was a feeling of co-operation in a project in which everyone had a part. Even parents made friendly visits to school to borrow tools or ask questions about the process of preparing the wood. They saw our needs themselves and came to the office to offer their help.

We Pass It On to You

WHEN the state department commended us on our accomplishment in art work, we became interested in sharing our idea with other schools. There is no better project for awakening people to creative activity than one which involves the practical use of available materials (frequently allowed to go to waste). Choose something with a wide range of possibilities and preferably one which may be a source of income. Then you will have the interest of the practical-minded patrons, as well as an outlet for the creative ability of all.

It is very important to have the whole school involved in the same project or various parts of it. Only in this way will you achieve 100 per cent co-operation and that feeling of belonging and pulling together which is the dream of all educators.

– An Everyday Commodity

Margaret Houghtaling

A problem-solving unit to use the last weeks of school, together with a page of appropriate pictures

A SOCIAL-LIVING unit for June? How we needed one! Our present unit would be completed late in May and the pupils were already restless thinking about the end of school.

One of the boys found a subject incidentally, with questions on ice, during an opening-exercise quiz show. "Do we use more or less ice than we used to?"

The children were sure that electric refrigerators had meant a large decrease in the amount of ice used. They were all ready to relegate the commercial ice plant to the horse-and-buggy days. We were to spend the next two weeks having our minds changed.

Organizing the Study

A committee to organize the unit met with me that day after school. A trip to the local ice plant was high on their list of ways to pursue the study. I agreed about the value of this activity but thought we needed a few days of preparation first.

Three committees went to work, one to discover how ice is made, another to find out about the development of the ice industry, the third to list uses of ice.

Our chief sources of information were encyclopedias, and we found that both *World Book* and *Compton's* have excellent discussions on ice making. We also found some material in supplementary readers, particularly on the uses of ice for various forms of refrigeration.

How Artificial Ice Is Made

The committee reporting on the process for making artificial ice prepared a large chart showing the process. Briefly, freezing takes place by the following method. Metal cans filled with water are lowered into a solution of salt water, or brine. The water in the cans freezes. The salt water is kept cold (from 6° to 12° F.) by running pipes containing liquid ammonia through the brine. The liquid ammonia takes up heat from the brine which boils off in the form of gas.

Although the committee gave a clear explanation, we had many questions. Why is the brine colder than the water? How does the ice freeze? Doesn't expansion take place and burst the can? What causes the opaque streaks in blocks of ice?

Some of these questions the children could answer with additional research. Others had to be taken with us to the ice house. For example, the committee found the answer as to why brine has a lower freezing point than plain water, but they still were confused over why the ammonia would draw off heat from the brine. They found that ice cakes freeze from the bottom up but they still did not know whether an air space had to be allowed for expansion.

Developing the Ice Industry

Research on the part of this committee disclosed that the first commercial ice manufacturing was done by the Egyptians and Greeks, who put out shallow pans of water to freeze on cool nights. Hundreds of years later, in cold countries, ice was cut from lakes and ponds and stored in ice houses. This was the only ice known in America until 1834 when Jacob Perkins invented the first ice-making machine.

In 1850, Dr. John Gorrie experimented with a mechanical method of making ice to cool hospital rooms. He perfected a steam-driven pump which turned out brick-shaped cakes of ice.

The first artificial ice plant was set up in 1868 in New Orleans, and the same year, the first refrigerated railroad car was built.

Today there are about 6,000 commercial ice plants in America. In addition thousands of restaurants, hotels, stores, and hospitals have their own ice-making machines.

Ice is used to preserve shipments of blood.

Uses of Ice

The group working on this problem took a trip as part of their research. The father of one of the boys who had offered to be on the committee was a supermarket manager. The children visited his store to compare the values of ice with mechanical refrigeration for meats and vegetables. They found that the ice causes less evaporation and keeps the meats and vegetables fresher.

The group found that our hospital uses as much as a thousand pounds of ice a day. Soda fountains and hotels are also big users.

One of the biggest jobs for ice is the refrigeration of perishable freight. A close second is for air conditioning.

The class was surprised to learn that ice has many industrial uses. For example, it's valuable in the making of chocolate, concrete, explosives, and glue, where temperature control is important. Chipped ice is often inserted in the shaft when drilling for oil to reduce heat from friction.

Our Two Trips

Armed with questions, the class set off to visit the ice plant. Here they found some of the answers, but they learned to their surprise that the iceman didn't know why the ammonia made the brine colder. They did learn, however, that the ice is frozen in 300- to 400-pound cakes, and that the freezing takes about 45 hours.

They also learned that modern ice-freezing plants force air into the cans through a jet in the bottom which keeps the water bubbling and produces clear ice. Any impurities go toward the center and just before the center is frozen this water is drawn off and replaced by clear distilled water.

About 34 million tons of ice are sold in America each year, and 9 million families still have refrigerators which use ice.

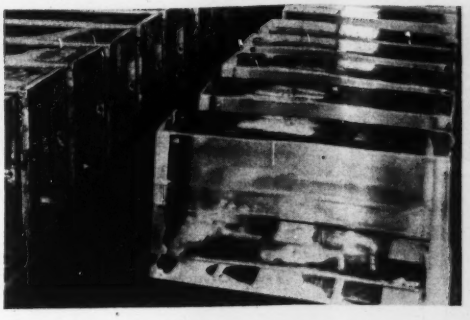
A trip to the freight yard revealed that there are 165,000 refrigerated freight cars in operation. These cars have to be re-iced from time to time. They haul fruits, vegetables, flowers, and medicines.

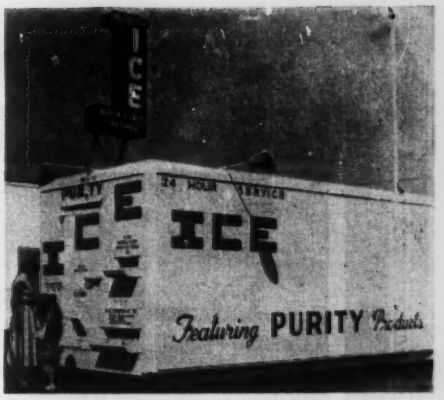
Especially perishable vegetables, such as lettuce and broccoli, have finely crushed snow ice packed between the crates. This refrigeration helps to preserve their vitamin content as well as to maintain their fresh appearance.

Evaluation

Our ice unit served several purposes. First it gave us a great deal of correlated science and social-studies information. Secondly, it broadened our understanding of how our community functions. Most important of all, it kept our interest in the social-living program keen and high until the very last day of school.

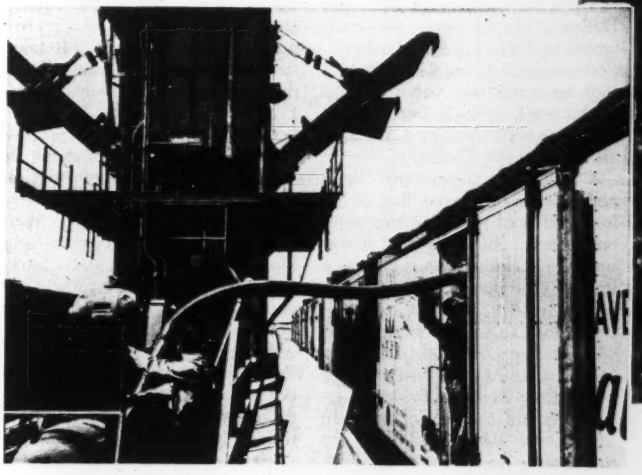
Here are 300-pound blocks of ice just taken from their freezing cans. In some cities people get ice cubes, a solid block of ice, or crushed ice from vending machines.





Uses of ICE *in Our Lives Today*

Photos courtesy National Association of Ice Industries

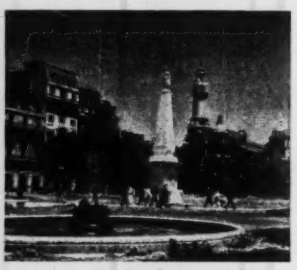


The machine at the left picks large blocks of ice from a conveyor belt, crushes them, and then blows the fine ice into a boxcar over a shipment of fruits or vegetables. These cabbages will arrive at market as fresh as when they left the farm.

Vegetables keep their freshness and crispness better when they are buried in crushed ice. Salads and some desserts, kept on cakes of crushed ice, are more attractive and taste better.

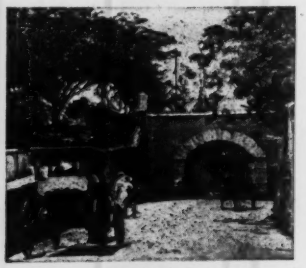
Pages from THE INSTRUCTOR Travel Scrapbook--

The wave motif is carried out in mosaic walks at Rio's famed Copacabana Beach.



Two South American street scenes—a feather-duster vendor in Montevideo, and one of the fine plazas in Buenos Aires.

Santiago has modern cars, Lima a Panagra Airways office—but Peruvian peasant women still carry babies pickaback.



In Honduras, carved steles record ancient Mayan history. Gregory's Arch is typical of Nassau's quaint charm.

The tidal bore at Moncton, in New Brunswick, is amazing. High above Quebec's Lower City rises Chateau Frontenac.

In South America

SHERIDAN YOUNGBLOOD

Teacher, Grade 4, Grade 5 English, Shive School, Vernon, Texas

FLYING southward to Rio, which Brazilians call *God's city* "because everything is perfect"; on to Montevideo, notable for its flowers, and Buenos Aires, largest city south of the equator; across the snow-covered Andes to Santiago with its distinctive Chilean food; up the western coast to Lima, capital of Peru, and last of all to Panama, world crossroads for people and goods—such a trip is an experience to which not even a book could do justice.

Delta Air Lines carried us from Dallas to Miami, where we transferred to Braniff. Pan American flew us south from Rio, Panagra took us across the Andes and up to Panama, and Braniff landed us where we had started our long air journey—in Dallas.

On leaving Miami, my friend and I were interested first of all in the idea of spending the night on a plane. But we found it was just like spending the night on a train! One may have a lower or an upper, and sleep just as soundly, provided one is not too excited. The next morning we began to realize more fully that we were on the longest non-stop commercial flight in the world, between Miami and Rio. We spent our time gazing first at the mountains, then at the jungle, and talking with fellow passengers.

Rio from the air at night is one of the most breath-taking sights we have ever seen, anywhere in the world. The city is built among mountains, and one sees lights up and down the slopes and along the water—circling the bay like a necklace of diamonds. The Christ at the summit of Corcovado is tremendously impressive.

Sugar Loaf loomed in front of us as our plane turned and flew along the white-sand beaches. The countryside was ablaze with lights—oddly, for cars use only parking lights for night driving.

From our hotel (the Copacabana Palace) we watched suntanned people arrive at famous Copacabana Beach every morning.

(Continued on page 66)

PHOTOS: Pictures of Brazil, Uruguay, Argentina, Chile, Peru, and Honduras, from Pan American World Airways (Latin American Division); Nassau, from Nassau, Bahamas, Development Board; New Brunswick from Canadian National Railways; Quebec from Canadian Pacific Railway; Nova Scotia from Fern C. Goodin.

This Is Quebec

ANNE MARIE BURKE

Teacher, Grade 2, John J. Doran School, Fall River, Massachusetts

QUEBEC is a city of romantic charm and historic associations, Old World culture and New World progress, cobblestone streets, modern hotels, antique carriages, teeming motor traffic!

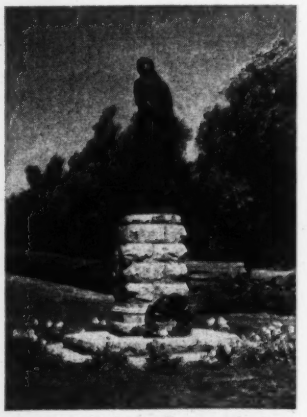
A small white ferry crosses the picturesque St. Lawrence through the dusk—a toy boat on a ribbon of water. And beyond, across the deep blue of the river, stretch the fertile farms of Quebec Province.

On arrival, we registered at the Chateau Frontenac, a hotel which combines the style of a French chateau with the bulk of a metropolitan office building. It takes its name from Count Louis de Frontenac, "Saviour of New France."

On our first afternoon, we visited the Shrine of Ste. Anne de Beaupré. Hundreds of pilgrims were offering devotions. Some were making their way, on their knees, up the "Twenty-eight Holy Stairs" in the small chapel opposite the church. Others devoutly prayed at the Fourteen Stations of the Cross along the slope of the hill.

From these scenes of religious beauty, we turned to one of natural beauty—Montmorency Falls, a thundering cataract on the outskirts of Quebec. Near by is the onetime summer home of Edward Augustus, Duke of Kent, who was commander in chief in British North America in 1799. In Quebec City his large colonial mansion is now a popular eating place.

(Continued on page 68)



A statue of Evangeline stands in a beautiful setting in the Memorial Park at Grand Pre, Nova Scotia.

1952 Contest Winners

"New Scotland"

JESSIE M. THOMPSON

History Teacher, Grades 6–7, City School, Rogersville, Tennessee

BECAUSE Halifax, capital of Nova Scotia ("New Scotland"), was to celebrate its 203rd birthday the next day, I left Digby Pines and drove northward through the scenic Annapolis Valley. This valley is famous for its fine apples and for its springtime display of blossoms.

No place in Nova Scotia is more than fifty miles from the coast, and a thousand miles of highway are within sight of the sea. Tall lighthouses are outlined against the sky, fishing villages bask in the sun, and graceful sailboats strain against the wind. Along the Bay of Fundy one can see the highest tides in the world.

I lacked time for many historic spots, but one I could not bypass. This was the Evangeline Memorial.

> In the Acadian land, on the shores of the Basin of Minas,
> Distant, secluded, still, the little village of Grand Pre
> Lay in the fruitful valley.

So it was described by Longfellow, and so I found Grand Pré *(Continued on page 71)*

Scintillating Nassau

FLORENCE R. SCHROTH

Teacher, Grade 3, Jefferson School, Winona, Minnesota

NASSAU, on New Providence Island in the Bahamas, fairly scintillates. We were unprepared for its loveliness. We could still hear well-meaning friends saying, "Nassau will be uninteresting after your cruise to Havana; you'll be disappointed." But how fortunate that we were resigned to possible disillusionment! We found that Nassau, though different from Havana, had a charm all its own.

Even the mighty Atlantic was on our side as we left Miami's Pier 3 on the S.S. "Nuevo Dominicano." We have never experienced a pleasanter ocean trip.

Morning dawned clear on marine-blue waters as we entered Nassau's harbor, docking at Prince George Wharf. We were greeted by chocolate-colored native boys who dived for coins thrown from the ship. We were whisked away in a limousine for a guided city-and-island tour. This was quite un-Nassaulike, for the native life ordinarily moves at a leisurely pace to the tune of bicycle bells and softly clopping hoofbeats. *(Continued on page 71)*

"Athens... Mother of Arts and Eloquence"

JEAN L. MATTHEW

Principal, American School, Paris, France

AS TWA's "Constellation" crosses the Peloponnesus and approaches a tiny airfield nestled among the purple hills on Attica's plain, we cannot but think of the poet of old who sang of a "land called Hellas where it is always afternoon." It is afternoon on the sun-drenched, snow-capped mountains, and it is afternoon on the Gulf of Corinth where fishermen casting their nets look like figures in an impressionist painting. The Corinthian Canal seems to be a straight blue ribbon—with here and there a white polka-dot ship breaking the blueness.

Beyond the canal is Pireus, the harbor of Athens. Here many ships are at anchor, among them American naval craft. Pireus itself appears much like an American city with wide roads and right-angle turns.

Suddenly, as if by magic, a whole world of gleaming whiteness seems to be rising up toward us. Below, twin peaks are radiant—the two which take on color at sunset and show why Athens is often called the "Violet City."

One of Athens' twin hills is the citadel of the Acropolis, *(Continued on page 67)*

The Erechtheum, on the Acropolis at Athens—seen between pillars of the Parthenon, and a close-up of the Porch of the Maidens (Caryatids).

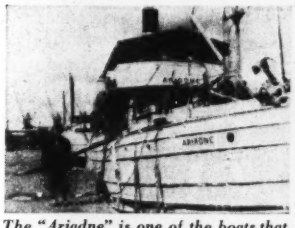
PHOTOS: Pictures of Athens from Jean L. Matthew; Molokai, from Hawaii Visitors Bureau; Yosemite from Yosemite Park and Curry Co.; "Ariadne," from Emma Green; Mackinac, from Michigan Tourist Council.

Here are two more pages from our Travel Scrapbook, bringing you excerpts from Contest prize winners. . . . Don't miss several winners' excerpts on pages 72-74. . . . On page 64 we are offering a FREE KIT OF TRAVEL LITERATURE to all who enter our 1953 Travel Contest. This is LAST CALL! . . . You will find "Your Next Trip" on page 75 of this issue.

At Kalaupapa on Molokai, Hawaiian Islands, Father Damien dedicated his life to work among lepers.

Two views of Yosemite National Park—Sequoias (and humans) in Mariposa Grove, and Yosemite Falls, 2,425 feet high.

Romans built the Temple of Olympian Zeus at Athens.



The "Ariadne" is one of the boats that make the Gota Canal trip in Sweden.

Mackinac Island and Straits, Michigan —and a historic old British blockhouse.

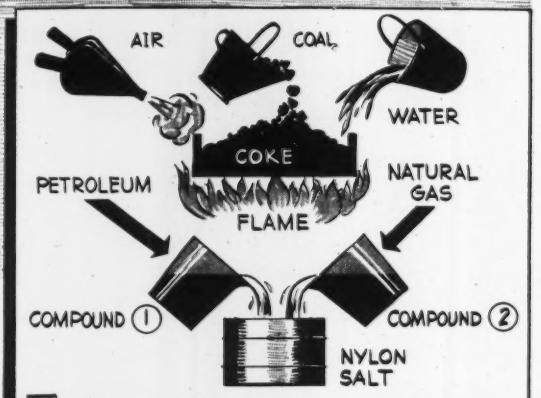
This was Euripides' chair in the Theater of Dionysus at Athens. Modern Athens, in its University, takes a leaf out of the past.

NYLON

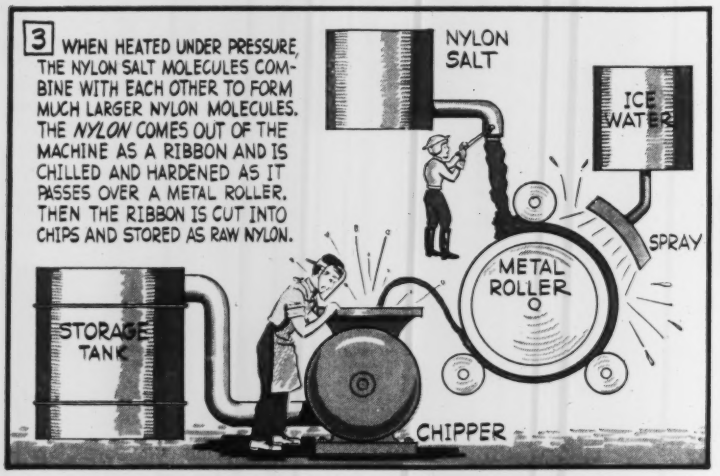
JAMES PALMER

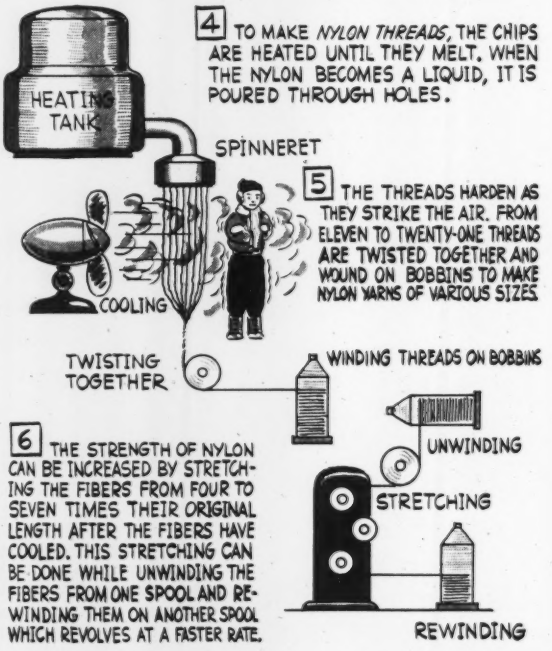
One of the TEST-TUBE FIBERS

1 AT ONE TIME, ALL CLOTH WAS MADE FROM WOOL, COTTON, AND FLAX--NATURAL FIBERS FROM THE ANIMAL OR VEGETABLE KINGDOM. NOW, THE CHEMIST HELPS TO MAKE WHAT WE CALL *TEST-TUBE FIBERS.*



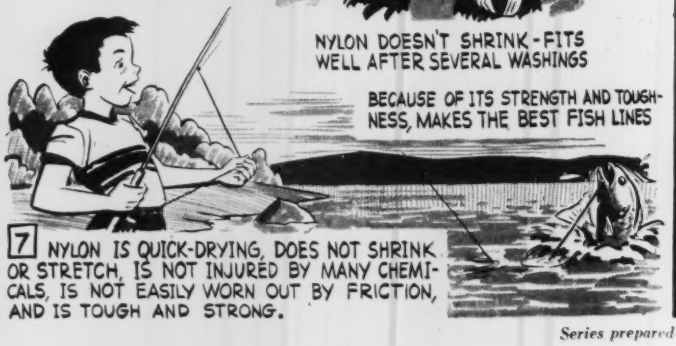
2 BY USING THESE MATERIALS, THE CHEMIST MAKES TWO COMPOUNDS WHICH ARE COMBINED TO PRODUCE NYLON SALT, FROM WHICH NYLON IS MADE. THE "SALT" IS KEPT IN STORAGE TANKS.


3 WHEN HEATED UNDER PRESSURE, THE NYLON SALT MOLECULES COMBINE WITH EACH OTHER TO FORM MUCH LARGER NYLON MOLECULES. THE *NYLON* COMES OUT OF THE MACHINE AS A RIBBON AND IS CHILLED AND HARDENED AS IT PASSES OVER A METAL ROLLER. THEN THE RIBBON IS CUT INTO CHIPS AND STORED AS RAW NYLON.
NYLON SALT
ICE WATER
SPRAY
METAL ROLLER
STORAGE TANK
CHIPPER


4 TO MAKE *NYLON THREADS*, THE CHIPS ARE HEATED UNTIL THEY MELT. WHEN THE NYLON BECOMES A LIQUID, IT IS POURED THROUGH HOLES.
HEATING TANK
SPINNERET
5 THE THREADS HARDEN AS THEY STRIKE THE AIR. FROM ELEVEN TO TWENTY-ONE THREADS ARE TWISTED TOGETHER AND WOUND ON BOBBINS TO MAKE NYLON YARNS OF VARIOUS SIZES.
COOLING
TWISTING TOGETHER
WINDING THREADS ON BOBBINS
UNWINDING
STRETCHING
REWINDING

6 THE STRENGTH OF NYLON CAN BE INCREASED BY STRETCHING THE FIBERS FROM FOUR TO SEVEN TIMES THEIR ORIGINAL LENGTH AFTER THE FIBERS HAVE COOLED. THIS STRETCHING CAN BE DONE WHILE UNWINDING THE FIBERS FROM ONE SPOOL AND REWINDING THEM ON ANOTHER SPOOL WHICH REVOLVES AT A FASTER RATE.

NYLON IS DRY AND READY TO WEAR WHEN OTHER FABRICS ARE STILL WET
BATHING SUITS FIT TO THE BODY WITHOUT WRINKLES
NYLON DOESN'T SHRINK - FITS WELL AFTER SEVERAL WASHINGS



7 NYLON IS QUICK-DRYING, DOES NOT SHRINK OR STRETCH, IS NOT INJURED BY MANY CHEMICALS, IS NOT EASILY WORN OUT BY FRICTION, AND IS TOUGH AND STRONG.

NOW, THEY ARE *SUCCESSFULLY COMBINED* TO MAKE NEW AND MORE BEAUTIFUL MATERIALS WITH MANY USES.
8 WHEN *MAN-MADE FIBERS* WERE FIRST INTRODUCED, THERE WAS FEAR THAT THEY WOULD *REPLACE* NATURAL-FIBER MATERIALS.

Series prepared in consultation with Dr. Henry Gould, State Teachers College, Brockport, N.Y.

Girls and Boys Section

WHAT BOOKS?

Jean C. Rice

When Mother wants to bake something new
Her - - - -book tells her just what to do.
When at Baby's pictures we want to look,
We get out the - - - - book.
When Grandma starts to go away,
"Bring me my - - - - - -book," she'll say.
When Father pays a bill by mail
He uses his - - - - -book without fail.
When Aunty phones her friends so kind,
In the - - - - - - - - - - book, the number she'll find.
After Sister a vacation trip takes
A - - - - -book of souvenirs she always makes.

A GOING-PLACES PARTY

Ida M. Pardue

Just before vacation, why not have a going-places party? Here are some games to play.

Start with Pack Your Bag. Cut a paper suitcase for each person. Give each player a pencil. Players are to "pack" their bags with vacation needs—anything from a toothbrush to clothes. The person "packing" the most items in two minutes wins the game.

To play Boarding the Ship, first arrange a circle of chairs, one less than the number of players. Choose a captain, who stands in the center. He calls out a number of names; when he adds, "All ashore that's going ashore!" those called scramble to exchange seats. If the captain can get a seat the player who is left out becomes the captain. If the captain calls, "Shipwreck!" everyone then changes seats.

For the game Friendly Places, give a copy of this list and a pencil to each player. There is a friend waiting to greet you at each of these places. Can you find a person's name in each word?

1. Canada
2. China
3. Italy
4. Denmark
5. Samoa
6. Philippines
7. Rio de Janeiro
8. Istanbul
9. Honolulu
10. Strait of Magellan

A "RED" QUIZ

Alpha M. Pierson

The following things contain the word "red." Can you name them?

1. A baseball team
2. British soldiers in the Revolutionary War
3. Important days
4. Little girl in a nursery tale
5. A large body of water
6. A society that helps the needy

A THIRSTY PUZZLE

Bertha R. Hudelson

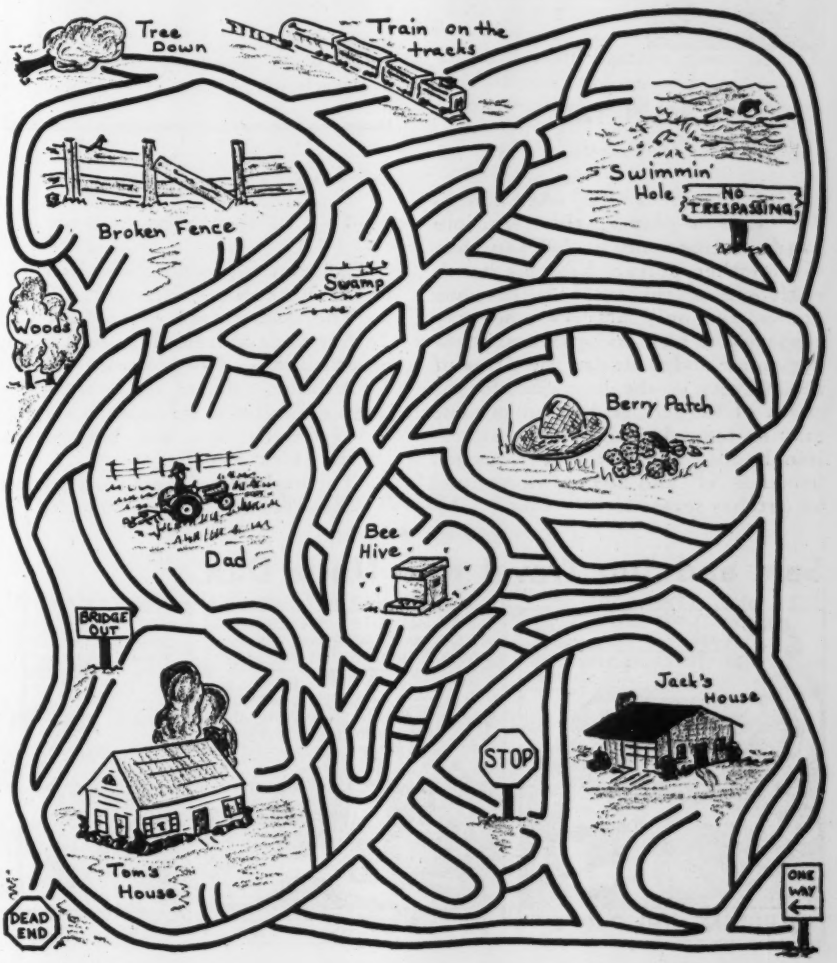
Unscramble the mixed-up words and you will learn some things that are used for getting a drink.

An elephant uses its *utrkn* to drink.
A frog its *ikns*, a bird its *lbli*,
A cat its *untego*, and I think
That surely everybody will
Agree with me a small clean *upc*
Is best to drink one's water up!

Answers to puzzles, riddles, and quizzes are on last page of "Girls and Boys."

Can You Follow Tom?

When Tom went swimming, he stopped to pick up Jack, he delivered his father's lunch, he stopped at the berry patch, he stopped to board up the fence. Follow Tom's tracks. You may not retrace your steps and you must make every stop Tom made in the same order.



CARDS FOR BOYS

Louise Jones

Here are two cards you can make for birthdays or other special occasions. Cut a silhouette of an automobile from corduroy or other heavy material. Use a button and part of a pipe cleaner for the steering wheel and buttons for each of the wheels. Make two pipe-cleaner figures for the car. Have the figures wave their hands at the receiver of the card.

Make a front-view automobile, using buttons for headlights and a frame of pipe cleaners to represent the windshield. Add a pipe-cleaner figure turning a pipe-cleaner steering wheel.

Print "Hi There!" above the figures, and on the inside write an appropriate verse. Boys will like making either old or new models for these cards.

CHAIN TAG

Mary Scott

One player is "it." As soon as "it" tags a player, the two join hands and become "it." When they tag another player, he joins hands with one of the two. As the line grows, the only players who may tag are the two end players. Runners may dodge under the arms of the players in the line. Should the chain of taggers be broken, no one may be tagged until the players rejoin hands. The last player tagged becomes "it" and he tags alone until he catches someone.

WHICH WITCH

Esther H. Dawson

Can you tell which witch

1. Gave someone a bite of poisoned apple?
2. Sent a soldier down into a hollow tree to get something?
3. Captured two lost children and tried to fatten them so that she could eat them?

The Riddle Box

What is the difference between an old dime and a new penny?

What is it that can speak all languages?

How would you send a message to a fish?

Where can you find every word of your telephone conversation written down?

What's the one thing in the world that can't be beat?

Why is Sunday the strongest of the seven days?

WHAT TIME QUIZ

Jean C. Rice

Can you fill in the time in each of these familiar sentences?

1. The clock struck - - -.
2. Are the children all in bed?
   It's now - - - - - o'clock.
3. A dillar, a dollar,
   A - - - o'clock scholar.
4. Cinderella left the ball when the clock struck - - - - - -.
5. The little elves came to work on the shoes at - - - - - - o'clock.

INTERESTING WALKS

Lucille E. Hein

Have you ever taken a listening walk, a tasting walk, a smelling, a seeing, or a touching walk? The next time you go for a walk choose one thing to observe.

A listening walk.— How many bird songs can you hear? Is it evening time? Listen to the insects of the night as you walk. Do you hear ten animals on your country walk? Can you hear machinery, whistles, traffic noises, voices, music, on your city walk?

A tasting walk.—Be careful on this walk! It is not safe to taste everything we see. If you are with an older person, then she can help you to taste chives, a spear of wheat, the blossom of pink clover, sorrel grass, a geranium leaf, a spice bush. Even water has many tastes—it might taste of iron, of chlorine, mud, rain, salt. But do not taste water unless you know it is safe to drink.

A smelling walk.—Smell that? Do you know what it is? A rose? A skunk? A field of hay? As you walk, train your nose to identify smells. You can even smell weather—the dampness of the air, the fresh sparkle after a spring rain, the smell of thunder and lightning.

A seeing walk.—How many shades of blue can you find in one block of store windows? How many different flower colors are there in the flower beds in the park? Look for clouds or stars. Look for people with red hair. How many dogs did you meet? What is the pattern of veins on a leaf?

A touching walk.—Do you like to hold things in your hand? Gather leaves and note that each has a different feeling. Go on a bug and insect walk and touch an angleworm, a caterpillar, a butterfly's wing, a ladybird, a beetle's hard back. Do all stones feel alike? If you gather stones you will see that each kind has its own feeling.

Sam and Sue Travel with Uncle Dick

WHAT'S THAT YOU'RE MAKING, SAM?
I'M MAKING A SOAP BOX RACER. I'M GOING TO ENTER THE CITY SOAP BOX DERBY.
BUILDING THE RACER
THERE'S SAM GETTING WEIGHED. HE AND HIS CAR CANNOT WEIGH MORE THAN 250 LBS. DO YOU KNOW WHAT PRIZE THE WINNER WILL GET?
THE FIRST PRIZE WILL BE A FREE TRIP TO AKRON, OHIO, TO TAKE PART IN THE NATIONAL RACE IN AUGUST.
AT THE LOCAL DERBY
THERE'S DERBY DOWNS. LOOK AT THE RACE COURSE!
THE TRACK IS A CONCRETE HILL 1100 FEET LONG AND 30 FEET WIDE.
GOING TO THE NATIONAL DERBY
HERE THEY COME!
I WISH YOU HAD WON THE CITY RACE, SAM!
SEE HOW FAST THEY GO!
SO DO I BUT I'LL TRY AGAIN NEXT YEAR.
DERBY DOWNS

Science for Fun

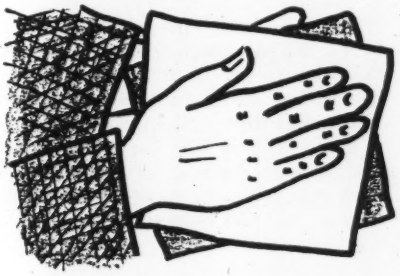
Robert Stollberg

CONTROLLING FRICTION

Have you ever heard of *friction?* You know about it, even if you have not used that exact word. Imagine yourself trying to drag a heavy board over the ground. The board drags or rubs along the ground. The more it rubs, the harder work it is to move it. The rub between the object and ground is friction.

Many times we want to reduce friction so we can do an amount of work with less effort. But sometimes we want to increase friction to prevent things from sliding.

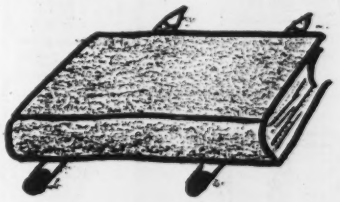
What causes friction? You can find out about this with two pieces of sandpaper. Place their rough surfaces together between your hands. Now try to rub them back and forth against each other. This is hard to do because the sandy surfaces are so rough. The "high spots" of one surface get caught in the "low spots" of the other.



Now turn the sheets over so their smooth sides are together. See how much easier they are to rub against each other. The friction is less because the surfaces are smoother. This is *sliding friction.* Your ice skates are very smooth so they will slide over the ice more easily.

A second way to reduce friction is to put oil or grease on the sliding surfaces. This is called lubricating the moving parts. Put cold cream on your hand. Now try to turn a doorknob. The *lubrication* keeps the two rough surfaces apart so their roughness cannot produce so much friction. The oiling and greasing of parts of automobiles, roller skates, and bicycles reduces friction and makes them run easier.

A third way to reduce friction is to arrange moving parts so that they *roll* on each other instead of slide. Slide a book along the table. Now place two round pencils under the book. See how much easier it is to move the book now. The book



rolls on the pencils and they roll on the table. This method is used on all kinds of wheels to reduce friction. The ball bearings inside your skate wheels provide a rolling motion in order to reduce friction.

Can you answer these questions?

1. How is each method of reducing friction used to make automobiles and bicycles run easier?
2. What methods are used to increase friction, as when a driver wants to stop his car?

GUESS THESE WORDS

Elizabeth Mewhinney

b - -
b - - -
b - - - -
b - - - - -
b - - - - - -
b - - - - - - -
b - - - - - - - -
b - - - - - - - - -

1. We use it to hit a ball.
2. We read it.
3. He makes a nice pet.
4. We pack a picnic lunch in it.
5. We blow it up.
6. We use a bat to hit this.
7. It ends in *game* and we build with them.
8. We throw this through a basket.

FELT CAPS

Lucia Mack Vollmar

Felt caps are fun to make and wear to your class baseball games. Cut a pattern from paper. Then cut seven felt pieces like the pattern. Sew them together either by hand or machine. Leave a small hole at the top so that you can insert the tassel or some other decoration. You might have the members of the ball team write in pencil their autographs on the hats and then you can embroider the names or go over them with colored India ink.

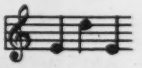
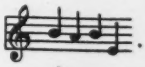
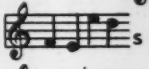
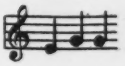
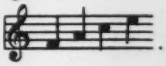
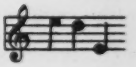
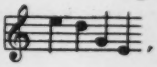
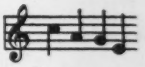
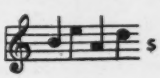
HEALTH QUIZ

Alpha M. Pierson

If you want rosy cheeks and skin
smooth as silk,
With every meal drink a glass of
- - - -.
If you want healthy feet, be sure
that you choose
Comfortable, wide-toed, and low-
heeled - - - - -.
Be sure to rise early, so you won't
have to rush;
You'll have plenty of time to give
your teeth a good - - - - -.
If you want, in your cap, to wear a
fine feather,
Keep your feet dry during rainy
- - -.- - - -.
If you want to be able to hop, skip,
and leap,
Be sure that you get at least eight
hours of - - - - -.

Some Music Fun

Miriam B. Randles

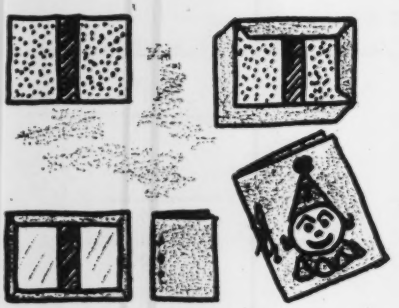
My sister's name is Edith. We call her  for short. She is still just a  . Mother  s her with a spoon. I laugh when she gets  on her  . One day  and I were on the porch. She went too near the  , and almost fell off! Usually we keep her in a  called a play pen. She has some wooden  s that she likes to play with.

A Scrapbook to Make

Mabel C. Olson

With a strip of vellum, join together two pieces of stiff cardboard 9″ x 12″. Cover the outside of the cardboard with colored paper cut large enough to fold over to the inside. Apply glue to the back of the paper and press in place on the cover, smoothing out all wrinkles from the center to the edges. Bring the extra amount of paper over to the inside. Cut two pieces of paper just a little smaller than the cardboard. Paste them on the inside. When the glue is dry, fold the covers together and punch three holes equal distances apart along the edge of the cardboard close to the vellum strip.

Lightweight drawing paper is suitable for the scrapbook pages. Place one sheet of it between the covers at the point you wish it to be. Then punch it through the holes of the cover. Use this sheet as a guide in punching the rest of the paper.

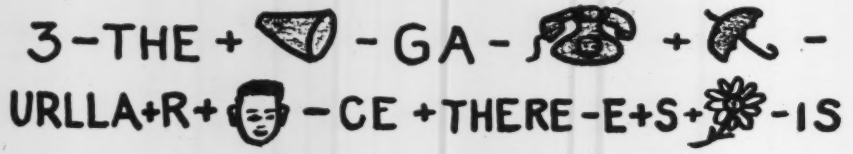


To fasten the sheets between the covers, lace with a cord or double thicknesses of wool yarn. Fasten with a bowknot that can be untied.

Decorate the book with a cutout of gold or silver paper or a bright paper in a different color from the cover. Glue the back of the cutout and press in place on the scrapbook. If your cover can take shellac (not all paper can), finish with a coat of clear shellac to protect the design.

What Do I Say?

Florence S. Moore



Time to Smile

Bob: I went fishing Saturday.
Bill: Did you get any bites?
Bob: Yes, I got four—three mosquito bites and a flea bite.

Alice: Did you know all the animals went into Noah's ark in pairs?
Jack: Yeah, all except the worms; they went in apples.

Farmer: What are you doing in my apple tree?
Joe: The sign over there says, "Keep off the grass."

Nitwit: Got a match?
Moron: Sure. Here.
Nitwit: This won't light.
Moron: That's funny, it lit for me.

ANSWERS TO QUIZZES

What Books?—cook, baby, pocket, check, telephone, scrap

A Going-Places Party

1. Ada	3. Al	5. Sam	7. Jane	9. Lulu
2. Ina	4. Mark	6. Philip	8. Stan	10. Ella

A "Red" Quiz—

1. Boston Red Sox
2. Redcoats
3. Red-letter days
4. Little Red Ridinghood
5. Red Sea
6. Red Cross

A Thirsty Puzzle—trunk, skin, bill, tongue, cup

Which Witch—

1. The wicked queen in **Snow White**
2. The witch in **The Under Box**
3. The witch in **Hansel and Gretel**

The Riddle Box—nine cents, an echo, just drop it a line, in the dictionary, a broken drum, the rest are just week (weak) days.

What Time Quiz—

1. one 2. eight 3. ten 4. twelve 5. twelve

Guess These Words—

1. bat
2. book
3. bunny
4. basket
5. balloon
6. baseball
7. blockgame
8. basketball

Health Quiz—milk, shoes, brush, weather, sleep

Some Music Fun—Ede, babe, feed (s), egg, face, Ede, edge, cage, bead (s)

What Do I Say?—Remember Father's Day

Notes from Aunt Grace

Dear Girls and Boys,

I've some wonderful news to tell you! Agnes is engaged! She is now wearing Lucifer's blue ribbon. You remember how she missed him when he moved from our part of town. Many of you sent in wonderful ideas for improving her appetite.

Of course, she purrs all the time now and looks ever so happy and contented. They plan to be married in August. I wish you could all go to the wedding.

I also have some news of my own. I'm going up on the farm this summer to help my sister. She has so much to do with all her chickens, turkeys, ducks, dogs, and cats. We will be driving to town in the Model-T.

We're taking Marshmallow, the rabbit, with us. Rita Lynn Wadley from Oklahoma sent us that name. The other four good names were sent in by these girls and boys.

Shirley Pearcy, Oklahoma
Dale Willmeth, Iowa
Judith Hile, Michigan
Sherril Cook, Kansas

Marshmallow picked his own name. We put the five best names on the floor in front of Marshmallow. He sniffed along the line and then calmly sat down on his choice.

Since this is our last letter for the season, Agnes, Lucifer, and I wish you all a wonderful summer.

Affectionately,
Aunt Grace

Dear Aunt Grace,

I would like to tell you about our family. We have six—four girls, Mother, and Father. We have a dog that we call Duchess. I enjoy your column very much.

Bonnie Phettiplace, ----------

We enjoyed your letter very much, Bonnie. Unfortunately we threw the envelope away before we copied the address and you didn't write it on your letter. Would you write and give us your address?

We welcome, but cannot acknowledge, contributions for this department. Two dollars or more is paid for each item used except riddles and jokes, for which one dollar each is paid. Manuscripts (except seasonal) not heard from in six months should be considered rejected. Those with stamped envelopes will be returned. Address: Girls and Boys, *The Instructor*, Dansville, N.Y.

Creative Dramatics

THIS year we've made progress together in our thinking about Creative Dramatics. Frequently we've discussed individual and group gains derived from both informal spontaneous classroom dramatizations and more formal memorized plays. We have pointed out the emotional and spiritual values resulting from creative experiences. We have shared dramatic activities created by children and have discussed how stories, both familiar and new, can be creatively dramatized.

I hope this department has given many of you a challenge and has opened up new avenues through which you and your group have reached new growths and deeper appreciations. Some of you will be off to summer school soon and others will read and collect material and methods to use next fall. You'll be ready to start fresh next September and we'll be looking forward to receiving ideas you want to share.

Thank you for the many excellent suggestions you have sent this year. It has been real fun and I have enjoyed sharing your creative dramatic problems.

Ruth Birdsall

Closing Day Programs: Each year we hear from teachers who are looking for ideas to use for "graduation" or "commencement" programs. The two original programs given here reflect an appreciation of the meaning of commencement. The first one could be adapted for an end-of-school presentation by almost any group. Seventh- or eighth-graders can modify the other program, used originally by a sixth grade.

Treasure Hunt

Mildred L. Gill

Teacher, Third and Fourth Grades, Denville Township, New Jersey

OUR children leave the community school after fourth grade for a larger school downtown so we "graduate" the fourth grade. This program would make a good closing-day skit or it would fit into a P.T.A. program.

Any simple stage arrangement will do. The properties, rather than the setting, are important.

1. An old trunk or box painted to look like a treasure chest.
2. Flannel board and flannel-backed letters to spell the words MAGIC CARPET. (Be sure they are large enough for the audience to read.)
3. A large sheet of paper and a heavy marking pencil (one used for marking china, store prices, and so on, is good, as the audience must see the writing).
4. A *very* large book covered or painted in a bright color, with the words *Recipes for Happiness* lettered on the front. (If no large book is available fasten two large cardboards together to look like a book.)
5. Eight large cards of different colors just slightly smaller than the book.
6. Two large arabic numeral 1's and two large figure 2's.

Now to the skit. We arranged the class in two groups and provided a solo voice and voices from other classes in the audience.

CLASS—For the last four years
FIRST SIDE—On Monday,
SECOND SIDE—On Tuesday,
FIRST SIDE—On Wednesday,
SECOND SIDE—On Thursday,
CLASS—And on Friday, we've
left our homes daily to go to—
VOICES FROM THE AUDIENCE—
School!
CLASS—That's what you think! (*Pause and look at one another.*)
Should we tell them?
SOLO—Why not? Exams are over.
CLASS—We've been rated.
SOLO—Soon we'll be graduated.
After all they *are* our parents.
They should know
What we've been doing!
CLASS—You tell them.
SOLO—Will you give me some help?
CLASS—Sure thing!
SOLO—Okay! Let's go.
Dear Moms and Dads,
We really do appreciate
All you do for us
And so we must confess. (*Pause.*)
You thought we were in school.
CLASS—Of course that is the rule.
SOLO—But really we were not.
CLASS—We've been on a treasure hunt!
SOLO—
And to prove this is no jest
Here is our treasure chest!
(*Two members of the class bring the treasure chest from the side of the stage. All the properties except the flannel board are inside.*)
CLASS (*after the chest has been placed center stage*)—
From it we take our pieces of eight,
They're better than gold.

(Continued on page 61)

Televised Class Prophecy

Sarah Louise Deeming

IN RURAL communities where children are transported to a city school beginning with their seventh year, the rural school often "graduates" the sixth grade. Our program was designed to make each child feel that there was a great adventure ahead.

The class motto was "Commencement—A Gateway to Future Opportunities." As the result of a discussion, the pupils proposed modernizing their part in graduation by "televising" the class prophecy.

For graduation day, the class decorated the auditorium stage using smilax, fern, bamboo, and baskets of flowers.

Our "graduation program" began with an invocation by one sixth-grader's father—a minister. Afterward, while their schoolmates were singing, the graduates took their places in the wings of the stage.

A VOICE, speaking through a microphone, solemnly announced, "A higher education is the gateway to Larger Earnings." A boy appeared in front of the curtains carrying a large placard bearing the words, *Larger Earnings*. He walked across stage and then faced the audience. The VOICE then announced, "A higher education is the gateway to Greater Appreciations." A pupil bearing this placard crossed the stage and waited beside the first placard-bearer. Pupils bearing placards with the slogans *Better Citizenship, More Understanding Christianity, Less Prejudice*, and *Still Higher Education* were successively announced by the VOICE.

When the last slogan had been presented, the group walked off stage to join the other pupils who were in costume and ready with props.

The curtain parted, revealing a large "screen." Then the VOICE introduced a televised form of the class prophecy.

The VOICE said, "This television program will show what the Class of 1951-57 will be doing in 1963."

The VOICE announced the name of each child, briefly describing him or her as an adult citizen. The prophecy included the results of high school and college education. As the VOICE announced a name, that child walked in front of the "screen" carrying identifying properties. When the prophecy was finished, the pupil walked off stage.

"Winton Baxter is DeLeon's leading building contractor. In fact the latest building boom started with his new section of one hundred houses.

"As for Tom Scranton, it is hardly necessary to introduce this very popular radio announcer. With his good voice, clear enunciation, and pleasing personality, it is easy to prophesy that he is really going places. (This choice was made in an effort to get the lad to give more attention to his personal appearance.)

"Now that cute little trick, Deanna Johns, never did grow tall, but she's made a name for herself as a Y.W.C.A. Physical Education Director. We wouldn't be surprised to hear that she's teaching at Stetson University.

"DeLeon Springs can really be proud of Frank Thomas, the Stetson University professor. He has recently made valuable discoveries concerning prehistoric Florida.

"Next, we have the privilege of presenting Mary Hunt, housewife and cateress. In fact, she is a real culinary artist, and much in demand.

"Although several in the class thought that they might become teachers,

(Continued on page 61)

Captain Jim's INSPIRATION

A Play for Middle and Upper Graders Showing How a Safety Patrol Helped a Whole Town

WILLIAM ROBINSON

CHARACTERS

NOTE: Divide members of the class or group into two units, one composed of the larger children to form the adult citizens of this "community."

ADULT GROUP

MAYOR
MR. YOUNG
MR. ASHTON
MR. BROWN
MR. WILSON
MR. MURPHY
—Council Members.
CHIEF OF POLICE
CLERK
MRS. SIMMONS—Housewife.
MRS. RALEIGH—Young mother.
MR. GRAY—Elderly man.
MR. JONES—Middle-aged man.
MR. FLETCHER—Jim's father.
SPECTATORS

SCHOOL GROUP

CAPTAIN JIM
MARY JACK
JANE TOM
BILL SUE
—Patrol Members.

COSTUMES

Members of the Safety Patrol should have white Sam Browne belts and badges. The Mayor should look the part—frock coat if available, pince-nez with black cord. The Chief of Police should be in uniform.

SETTING

Prologue.—Takes place in front of curtains.

Scene 1.—Meeting room of the City Council. Left center is a large table surrounded by chairs for Council Members. Right center are chairs for the Spectators facing halfway between the Council and the audience.

Scene 2.—Outside the school building. Use benches or give illusion of school steps.

Scene 3.—Same as Scene 1, except that the council table has been moved to far left to give room for an additional grouping of chairs, for School Group, between the table and the chairs for Spectators.

Prologue

(*Enter Mayor, right, followed by Chief of Police. They appear to be in a hurry, but stop suddenly when a loud screech and crash are heard. Note: Crash noise off stage may be made by striking sheet iron with a hammer, or putting broken glass in a covered box and dropping box. The screech may be made by scraping the tines of a fork across the back of a china plate. Experiment to achieve realism.*)

MAYOR (*excitedly*)—What was that? (*Looks in direction of sound.*)

CHIEF OF POLICE—So help me, it sounded like another auto crash! Why can't we stop 'em? I'll investigate! (*Starts off stage left as Mr. Young and Mr. Ashton rush on left and nearly knock him over.*)

MR. YOUNG (*excitedly*)—Your Honor, another auto crash! We must do something.

MR. ASHTON (*excitedly*)—The driver smashed head on into another car to avoid hitting a woman who came out suddenly from behind a parked car.

MR. YOUNG—These careless pedestrians!

MR. ASHTON—You're right, injured in traffic accidents in so far this year, and..... were pedestrians. (*Fill in your own statistics.*) We must do something!

MAYOR—Gentlemen, this is the last straw. I'll call a special meeting of Council for tomorrow to discuss the situation. Each of you come prepared to suggest some remedy.

(*All exit talking.*)

Scene 1

(*Council Members are seated at table with the Mayor standing facing the audience. He has a gavel in his hand. The Clerk sits on the Mayor's right facing the audience. "Adult" Spectators are seated in chairs provided for them. Jim is present. The Council meeting is in session as the curtain rises. Noisy debate is in progress. Council Members are talking and the Spectators are murmuring. Note: Give each member of the cast several words to ad lib. Council Members might say: "I believe we should—" "It's wrong, we should—" "No, no, no, no, no!" "I have the plan that will do it," and so on. Spectators might say: "More action, less talk—" "Let's get down to business." "No one has suggested anything good yet." "Let's get some action," and so on.*)

MAYOR (*banging with gavel*)—Gentlemen! Gentlemen! Order! Order! (*Bangs again as noise subsides.*) Gentlemen, let's come to order and decide on something. Here we've been talking and arguing for over an hour and haven't decided what to do yet. Clerk, read the suggestions.

CLERK—Mr. Ashton suggests we slow down all autos in our town to fifteen miles an hour.

(*Spectators and Members of Council start to laugh and there are remarks such as: "Absurd!" "Why not stop traffic altogether?" "That's not the cause of the accidents." "Nonsense!" Mr. Ashton looks rebuffed.*)

MAYOR (*bangs gavel*)—Order! Order! Go on, Clerk.

CLERK—Mr. Brown suggests that no women be allowed to drive in this community.

(*Crowd becomes noisy again. Such remarks are heard as: "Wait till Mrs. Brown hears of that!" "That's not the cause of the accidents." "How about stopping women pedestrians from walking?" "Might as well close all the stores too."*)

MAYOR (*banging with gavel*)—Quiet! Quiet! Go on, Clerk.

CLERK—Mr. Murphy suggests that we hire a traffic engineer to find out what's best to do.

MR. BROWN—It'll cost money. There's nothing in this year's budget for such an expenditure.

MR. YOUNG—I'm for it, but not *now*. Next year, maybe.

MR. WILSON—I'd like to know more about it.

MAYOR—Clerk.

CLERK—Mr. Wilson suggests that the Chief of Police have his men crack down on motorists. Arrest lots of them.

SPECTATORS—No! No! No!

COUNCIL MEMBERS—Quiet!

MR. ASHTON—Motorists aren't the whole trouble. I'd say: Arrest careless pedestrians, too.

SPECTATORS—No! No! No!

MR. BROWN—We'd have the whole city down on us.

MR. MURPHY—That's not the answer. We need to put up more traffic signals!

MR. WILSON—But where's the money coming from?

(*Crowd becomes noisy again. Council Members shake their heads. The Mayor bangs with gavel for quiet; then sits down. All Council Members put heads in hands and stare at table. All is quiet as curtains close.*)

Scene 2

(*Members of the School Safety Patrol are holding an informal meeting after school.*)

CAPTAIN JIM—I called this meeting today to tell you about something I'm sure you'll be interested in. Last night my father took me with him to a City Council meeting about traffic safety. Nothing was done because nobody could agree on any cure. Well, I've been thinking a lot since the meeting and I believe *we* could do something to help. After all, we think more about safety than most people. We are interested in pedestrians as well as motorists. If we could make some plans, I think the Mayor and the Police Chief and the others would listen to us and be glad.

BILL—A swell idea!

MARY—Let's get to work.

JANE—I'll help.

JACK—Me, too!

SUE—What can I do?

CAPTAIN JIM (*holding up his hand for quiet*)—Do you have any ideas?

MARY—Let me write down everyone's suggestions so we'll have a record.

CAPTAIN JIM—All right, here's some paper. (*As Jim hands Mary some paper torn from a notebook, she moves to a place next to him to act as secretary; others ad lib excitedly about their suggestions.*) Who's first? Speak up now. (*Continued on page 69*)

The Circus Stars' Mistake

Margaret Slattery

(Millie is eating lunch from a tray. Rollo is doing exercises. Mr. Clark stands behind a large packing case. Mugsy and Linda are seated near by.)

MR. CLARK (*rapping on packing case*)—Hear, hear, this meeting will come to order. Tony will be here any minute.

(*Rollo sits down.*)

MILLIE (*putting down tray*)—Well, I wish he'd hurry. I want to finish my lunch.

MUGSY—And I have to get the rest of my funny face on. Where is that boy?

LINDA—I have to brush my hair and put on my make-up.

ROLLO (*looking off right*)—I think I see him coming.

MR. CLARK—All right, everybody. Attention!

TONY (*enters*)—Did you want to see me, Mr. Clark?

MR. CLARK—Tony, my boy, I'm afraid I have bad news for you. You may no longer stay with the circus.

TONY—But—Mr. Clark—I don't understand—why? You've always let me help with the circus in the summer.

LINDA—We don't need you here. You can't do any tricks.

MILLIE—You're eating us out of house and home.

TONY—But I run errands and get things ready for the show.

MILLIE—Nobody comes to see you. You're not fat.

MUGSY—And you're not funny.

ROLLO—You're not strong.

LINDA (*tossing her head*)—The circus has room only for stars. (*Gets up and does a dance step on tiptoe, then bows gracefully.*) Can you do that?

TONY—I don't know. (*Tries step but is clumsy and practically falls flat on the floor.*)

(*Others laugh and hoot.*)

ROLLO (*jumps up and lifts box high in the air and down again*)—Can you do that?

TONY (*grabs box with both hands, pushes and pulls, but can't move it*)—No, I guess not.

MUGSY—See? And you don't know any jokes. You can't make people laugh.

MR. CLARK—It's too bad, but we must keep down expenses. You'll have to leave. (*Exits.*)

TONY—Please, folks, don't make me leave. I love the circus.

MILLIE—Too bad. (*Picks up tray and exits.*)

TONY—I know I'm not clever like you folks, but I always try to help as much as I can. Don't send me away.

ROLLO—Hard luck, old fellow. (*Picks up large, empty box with one hand and exits.*)

TONY—The animals will miss me. Who'll remember to bring the baby elephant the peanuts he loves so much? And, Linda, who'll brush your horse so his coat will shine?

LINDA—Don't bother me with such things. I'm a star. (*Dances off.*)

MUGSY—Now let me see. I must think of some more jokes.

TONY—Please, Mugsy, ask the others to let me stay.

MUGSY—No. You'll be in the way. Now don't bother me. I must get my act ready. (*Exits.*)

TONY (*sitting down on packing case*)—Oh, I wish I didn't have to leave the circus. It's so wonderful and exciting.

ROLLO (*coming on stage and seeing Tony*)—Haven't you gone yet? Shoo! Go away. (*Exits.*)

TONY—If I could only see the show once more. Oh, oh, someone's coming. (*Jumps up.*) I'd better hide. (*Hides out of sight behind packing case.*)

(*Mr. Clark enters and rushes across and off stage.*)

(*Linda enters, sits down, and starts brushing her hair.*)

ROLLO (*enters hurriedly*)—Has anyone seen my two-hundred-pound weight?

MILLIE (*comes in puffing*)—Help me up into my chair, someone. I can't get up there by myself.

(*Mr. Clark rushes across and off stage again.*)

MUGSY (*entering*)—Where are my feet? I can't find the feet for my clown's costume.

(*Mr. Clark comes on again.*)

MILLIE (*grabbing Mr. Clark's arm*)—Someone took the stepladder away. I can't get up on my chair without it.

MR. CLARK—Don't bother me. I'm busy. I can't find my music. How can I lead the band? Oh, dear, dear.

LINDA—Did anyone brush my horse to make his coat shine?

MILLIE—Of course not. Brush him yourself.

LINDA—I can't. I must brush my hair so I'll look beautiful.

MR. CLARK—Where, oh, where did I put that music? (*Rushes around looking under things.*)

LINDA—Won't someone please brush my horse?

ROLLO (*gets down on floor in front of a box and begins pulling things out*)—Where are they? Where are my two-hundred-pound weights?

MILLIE (*sitting down and crying loudly*)—Boohoo. I can't get up into my chair and nobody will help me.

MUGSY—Where are my *feet?* Tony! Tony! Where did that boy put my feet?

ROLLO—No use calling for Tony. We sent him away.

MILLIE (*wailing*)—Oh, oh, oh, if Tony were here, he'd help me.

LINDA—Tony would brush my horse.

MR. CLARK—He was always glad to help. I'll bet he could find my music.

ROLLO—He never minded running errands for us.

LINDA—Oh, why did we send him away?

MUGSY—And we made fun of him too, just because he couldn't do any tricks.

MILLIE—It was all my fault. I wanted all the food for myself.

LINDA—No, no, it was my fault.

MR. CLARK (*sighing*)—Well, it's too late now.

TONY (*calling from behind packing case*)—No, it isn't!

MILLIE—Eek! What was that!

TONY (*coming out*)—It's me.

ALL—Tony!

TONY—I wanted to see the show once more. *(Continued on page 64)*

CHARACTERS AND COSTUMES

MR. CLARK—The band leader, wears a business suit trimmed with red stripes.

MILLIE—The fat lady, wears a very large-size dress over padding of pillows.

MUGSY—The clown, wears clown costume.

LINDA—The acrobatic lady, wears a ballet costume.

ROLLO—The strong man, wears slacks and a heavy turtle-neck sweater.

TONY—A school boy, wears jeans and T shirt.

SETTING

Behind the scenes at the circus.

Have You a Question?

Your Counselor Service

Is Ready to Help You!

***HERE** are nine specialists to help you. Just send a specific question to the proper counselor in care of* **The Instructor.** *Editorial Department, Dansville, N.Y., and enclose a stamped, self-addressed envelope. You will receive a reply without charge. An article by one of these counselors has been featured in every issue this year, with the exception of December.*

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Specialist in Elementary Science, U.S. Office of Education
SCIENCE

F. Dean McClusky
Associate Professor of Education, University of California, Los Angeles
AUDIO-VISUAL AIDS

Hannah M. Lindahl
Supervisor of Elementary Education, Mishawaka, Indiana
SOCIAL STUDIES

Laura Bryant
Teacher of Singing, Ithaca, New York
MUSIC

Paul L. Hill
Director of Educational Counsel, Winnetka, Illinois
CHILD DEVELOPMENT

Foster E. Grossnickle
Professor of Mathematics, State Teachers College, Jersey City, New Jersey
ARITHMETIC

Nila Banton Smith
Director, Reading Institute, New York University
READING

Jessie Todd
Instructor in Art, University of Chicago Laboratory School
ART AND HANDWORK

Louise Oakley
Supervisor of Elementary Education, Union City, Tenn.
LANGUAGE

The Modern Substitute for the Hickory Stick

PAUL L. HILL

WHAT are your goals for the children under your care? Perhaps you, like many others, answer, "The complete development of the whole child," but possibly in actual practice you, again like many others, have become satisfied with part goals, such as teaching the child to read, or teaching him to compute. While the importance of these part goals is not to be minimized, it still is true that they are only relatively less narrow than the actual goal of some teachers (good ones, too) to make certain that their children "pass" the achievement test given at the end of the year.

I should like to suggest another part goal of "the whole child" which merits the attention of any good teacher. This is, to comprehend the child's efforts to communicate his needs to you and also to be able to respond to his mute invitation to you to initiate a line of communication with him.

One of the most difficult hurdles to overcome in understanding some of the child's communications about his needs is that the teacher's needs sometimes conflict with those of the child. For example, has any one of your children ever stuck out his tongue at you, or called you a "stinker"? If so, what did you think and do?

What one does under such circumstances is an index to his thinking as to whether the feeling needs of the child or the feeling needs of the teacher are of paramount importance. Does anger well up within you, whether or not you punish and threaten further punishment for such disrespect? Or are you able both to feel and to say to the child, "Tell me more about how you feel toward me"? In the first instance, the teacher's dignity is obviously the most important factor, while in the second situation, the child's feelings are most important.

When this idea is suggested to teachers, they frequently ask, "But is it good for a child to be so disrespectful?" Of course, respect where respect is due is a virtue whether child or adult expresses it, but the most important factor to be considered is that punishing expressions of disrespect never generates respect. Rather, respect for adults is induced by showing respect for children, particularly their ideas and their feelings.

Frequently in theory, and even more frequently in practice, discipline to *require* desirable behavior is considered more efficient than the foregoing emphasis upon *eliciting* good behavior. A group of fathers arranging a P.T.A. program raised this question in this form, "What is the modern substitute for the hickory stick and the dunce cap?" They vaguely felt that the hickory stick and the dunce cap were outmoded, but they were at a loss to know how to obtain "the same results" with modern methods.

It is, indeed, a rare teacher who goes through a teaching year without wishing at some time, when her frustration tolerance is low and her frustrations are numerous, that she could apply a little wooden persuader to get quick results. What are the modern counterparts of the hickory stick and the dunce cap, and why are such methods not in good repute in spite of the need felt by teachers and parents to fall back upon them when their own frustration tolerance is particularly low?

Most schools have outlawed corporal punishment, but the use of withering sarcasm and ridicule is still condoned and sometimes encouraged. Both corporal and psychological punishment depend for their results upon the superior strength, or status, of the teacher, and more often than not the child will say under his breath, or at least think, "the big brute."

To parents of young children whose training involves their physical safety, or their conformity to important social demands (not just the parents' convenience), I have usually suggested a slightly different idea. When the question of "to spank or not to spank" comes up, it has been suggested that, when a parent must depend upon his superior strength to induce desirable behavior in the child, it is in effect admitting that he is not clever enough to think of a better method. After allowing a few seconds for the listeners to work up a little feeling about this suggestion, it is added, "But sometimes as parents we must admit that we are not smart enough." The difficulty, of course, comes when the parent or the teacher is satisfied to use his unfair advantage in strength as a substitute for thinking about better methods.

The application of physical force to require conformity leads only to an illusion of conformity. The child in reality is seething with resentment if he has any spirit left, or he becomes a weakling, afraid of his own shadow when his spirit is broken. A similar result follows from the use of ridicule, a cruel psychological device sometimes used upon children. Ridicule undermines self-confidence, and, if it does succeed in eliminating undesirable behavior, often carries with it the fear of attempting something new.

Child-development research has demonstrated that in order to predict and control the behavior of children, it is important to consider what motivates their behavior. The most effective control and director of children's behavior is the nature of the real world itself. Children learn to adjust to hot radiators because the undesirable consequences of touching them outweigh the curiosity urge. Generally, we try to protect children from the serious consequences of their own trial-and-error behavior, such as putting a finger in an open electric socket to learn that it "hurts," but sometimes we also try to protect children from the milder natural consequences which would be the best possible teachers. However, in our inconsistency, we then use "consequences" which arise from our personal whims that are much more devastating psychologically than the mild, natural consequences which the child would feel from the physical world.

For behavior which does not carry with it its own natural consequences, it is necessary to set up consequences arbitrarily. To the extent to which these vary with the mood of the teacher, they will be most ineffective; but, if she is able to establish a clear line of demarkation between *(Continued on page 64)*

DAY BY DAY FOR JUNE

... Esma Hackett's Daily Suggestions to Help You in Your Classroom

1. Plan to relate as many phases of the school program as possible to the leisure-time activities in which the class will soon be engaged. In the lower grades, a brief unit on some type of summer recreation will be carried on with enthusiasm by the group.

2. After the children decide on the subject in which they are most interested, committees may be chosen to take charge of the various activities to be carried on. These groups may find the pictures, stories, and poems needed for use by the class.

3. A table or floor display, featuring a scene at the beach, by a lake, on a public playground, at a summer camp for boys or girls, or in a back yard, will prove to be a popular form of construction. Clay or pipe-cleaner figures are effective in such scenes.

4. If it is not possible for you to start a new activity at this time, use a recreational theme for your art work. It will be a popular subject at any grade level. The completed pictures may be combined to make a frieze, or displayed individually on the classroom walls.

5. Are your upper-grade girls clothes-conscious enough to be interested in searching through the current magazines and catalogues to discover the latest trends in play clothes for the summer? Perhaps some of the girls will enjoy drawing or painting attractive summer clothes for a "Style Show." The completed pictures may be displayed on a bulletin board.

× × ×

8. The girls who are interested in fabrics may like to make charts to show how the different kinds are used. If the boys display any interest at all in the project, encourage them to report on the way synthetic materials are made.

9. Nearly every boy takes an interest in the construction of models. Modern and early types of airplanes, boats, automobiles, and fire engines seem to have special appeal. Why not invite the boys in your class to have an exhibit of the models that they have completed at home? Brief floor talks can be prepared about the display to entertain another class.

10. Before planning any scheduled end-of-school program, recheck the many activities experienced by your class throughout the year. You and the children may discover some theme which can be worked into an effective program with a minimum of time and effort.

11. This is the best time of year to interest the class in making an inventory of the classroom library books. First, decide on the different categories into which the books may be divided, and have them listed according to plan—adventure, science, biography, and so on. Then you can tell at a glance in which field additional books are needed.

12. Have you ever wished that you had enough time to become thoroughly acquainted with every library book that your pupils use? A teacher or a guidance consultant must do this before attempting to use bibliotherapy with the children. Your gifted pupils may enjoy checking the books to discover which ones will be suitable for use in bibliotherapy.

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15. Explain briefly to the group how reading about a problem solved by a book character can sometimes help a child with a similar problem. Ask the pupils who are to carry on the survey to write a brief report on any book which could be used in this way. Save the reports and then compile a list of books which can be used with children who have troublesome problems which might be eased by bibliotherapy.

16. Appoint a committee from the class to discover what summer activities for children are to be carried on in your community. Prepare a schedule from the information obtained, giving time and place for both young children and older children to attend swim classes, storytelling groups, and activities to be carried on in the parks or on the public playgrounds.

17. The teachers of the primary grades in your school will appreciate having representatives from your class tell the younger children about the summer recreation schedule.

18. Girls and boys who have had no previous introduction to paper sculpture usually find their first experience with the activity a fascinating one. If you have an art consultant, why not invite her to present the idea to the class?

19. If it is not feasible to introduce paper sculpture at this time, how about holding a contest for judging Father's Day cards made by the class? The children should decide on the different classes—the most original, the funniest, the most artistic, and so on—into which the cards will be divided for judging.

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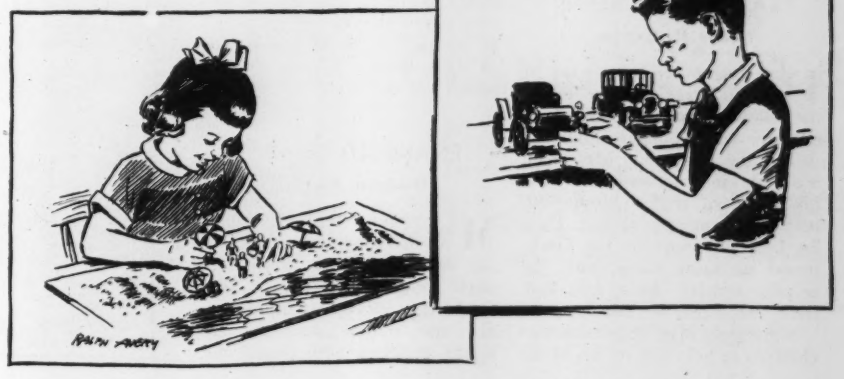


22. Children in the primary grades will be interested in talking about the many ways in which they use their new ability to read. List on the chalkboard some of the signs which the class remembers seeing during walks and rides about the community. Group the signs according to use—those which give information, those designed to aid safety, and so on.

23. Remember to make full use of individual pupil helpers as well as group leaders during these last busy days of the school year.

24. If you are in a community where but few activities are planned for children during the summer, encourage your class to start forming some neighborhood vacation clubs. Suggest a few names for clubs to arouse enthusiasm.

25. For only $.15 you can purchase a helpful bulletin about how other teachers plan with their pupils. Send for Bulletin 1952, No. 14, How Children and Teacher Work Together, to the Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C.

26. If no reading records are passed on with the children in your school, take time to list your reading groups and the text and supplementary readers that each group has used. The information will be invaluable to the next teacher who works with your class.

× × ×

29. As you do your school housecleaning this month, throw away any handwork patterns that you may have been saving. Then you will be more likely to carry on creative art work only, in the future.

30. If you must study or shoulder responsibilities at home during the summer, reserve at least a little time for some real relaxation and pleasure. A happy vacation to you!

TEACHERS' HOA CLUB

Help One Another

ARTICLES for this department should not exceed 300 words. We prefer them typed, double-spaced, each on a separate 8½" x 11" sheet. Put your name and address on each sheet and on every photograph or sample. Address: Teachers' Help-One-Another Club, THE INSTRUCTOR, Dansville, N.Y.

Articles cannot be acknowledged or returned. Items (except seasonal) not heard from in six months should be considered rejected.

We will pay two dollars upon publication for each article used and an additional dollar for a photograph or a drawing.

Keep your contributions coming!

SOLID FIGURES

Sister Frowin

AFTER my eighth-grade pupils learn the rudiments of geometrical figures, they use the knowledge in making practical objects for home and school. Cardboard rectangles and squares are made into small baskets and boxes decorated with cord and tassels; triangles become pennants bearing the school's initials; cylinders serve as containers for needlework or crocheting.

EXPERIMENT FILE

Doris Singleton

OUR third-grade science lessons have been much livelier since I started keeping an "Experiment File." I cut out the directions for experiments as I find them in THE INSTRUCTOR and other magazines and paste them in a booklet marked "Science." As each new science unit is introduced, I check with my booklet and prepare materials for the appropriate experiments. I am never at a loss for an idea. The children, too, are eager to bring in paraphernalia to use.

"SAW" AND "SEEN"

Lucile H. Latting

IN TEACHING the correct use of *saw* and *seen*, I have found the following method particularly effective with younger children.

Tell the story that Mrs. Seen is a very kind mother and always takes one of her children with her; she never goes alone. Then list her "children" on the blackboard or show cards with the helping words: *have, has, had, were, are, been, be, am.*

Sometimes Mrs. Seen takes two children to help her, as *has been.*

Then proceed with the story, after letting the boys and girls give illustrations of Mrs. Seen with some of her children.

Now Mrs. Saw is just the opposite kind of mother. She never takes any of her children along. She always goes alone, so we must never say, "have saw"; we just say, "I saw."

The results in children's correct language usage are amazing.

AID TO GOOD ENGLISH

Margaret McGuire

DIVIDE the class into two teams and elect a captain for each side, as you introduce this aid to good English. For each team place in a bowl the same number of small squares of paper of a definite color.

As the day progresses, each captain keeps a record of the oral grammatical errors of the other team. Then at a designated time, he removes the corresponding number of slips from that team's bowl, placing them in his own team's receptacle. At the end of the week, the winning team is the one which has the larger number of its rival's slips.

The pupils are keenly alert, and their ears soon become attuned to correct English. Those who possess slovenly speech habits are spurred on by the enthusiasm of their team. The results attained are well worth the effort.

ENAMELED CHARTS

Opalmae Howard

MY STUDENT teachers and I are painting with enamel on our number-concept charts and other things which will be kept for further use. Letters, numerals, and outline drawings are lightly sketched with pencil and then painted over with the enamel, using water-color brushes of desired sizes. The colors are brighter than other paints. So far, ours have not faded or chipped, and the gloss helps to make the charts attractive.

TRYING OUT IDEAS

Jeanne Rueter

USUALLY on Friday afternoon I set aside a period for doing something different—something done only occasionally and not necessarily related to any activity we might be carrying on in class. We might draw the ending to a story, write a story about a picture, write riddles, draw a picture from a title, have a funny quiz game, draw to music, take a nature walk, tell a story and draw an impression, draw a picture conveyed by a poem, or play folk games. The children eagerly look forward to this period. It gives the teacher a chance to try out ideas and present things that she might otherwise leave out.

NAMING THE MONTHS

Kathryn Ferling

MY PUPILS enjoy naming over on their fist the various months in the year. Explain that the knuckles represent the months with thirty-one days, and the indentions between the knuckles represent February and the months with thirty days. Starting with the knuckle of the first finger, name the months in order, going up and down the knuckles. After naming July, jump back to the first-finger knuckle again to name August, and proceed to the end. All the months that have thirty-one days will fall on the knuckles; February and months that have thirty days will be between the knuckles.

A FLOWER CHART

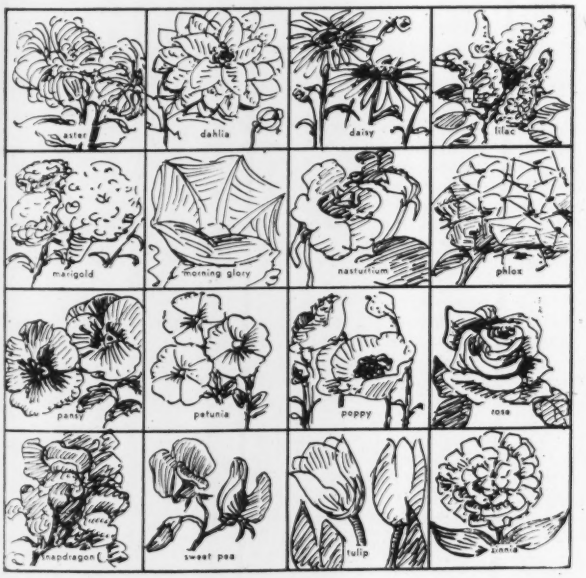
Grace A. Randall

A PICTORIAL flower chart will help your children learn the names of flowers. They may cut colored pictures from old seed catalogues, save pictures from seed envelopes, and search for flower pictures in magazines.

To make the chart, cut a square of wrapping paper or tough wallpaper 24" x 24" and fold it into sixteen squares. Paste in each square a generous-sized picture of a flower commonly seen in gardens, parks, and gasoline stations, and label each clearly.

After the pupils have learned the names, the names may be covered and the game can be to identify each flower correctly.

If you like the flower chart, make one or two more; for example, vegetables, trees, leaves, dogs, birds, animals, noted people, states of the United States.



Squeaky

(*Continued from page 39*)

Sandy's hand. "Show me, Sandy," he exclaimed. "Show Paul the boat." Little Sandy obediently led the boys to the low-hanging bushes, the dog at their heels. Sandy could easily wiggle under the branches, but the older boys had to double up to crawl through. He pointed proudly to an old weather-beaten boat, half in, half out of the water.

"Say!" Jack cried "It must have broken away from a mooring up above during the high water last spring. It looks as though it's been here awhile. It's dry inside though."

"Let's get in," suggested Noel, "just to see how it feels."

"I don't think we'd better," Paul said doubtfully. "I'm sure that Mom wouldn't want me to take Sandy—"

"Don't be a sissy," Noel sneered. "We'll just sit in it a minute, just so Sandy can say he's been in a boat."

Sandy jumped up and down. "Ride! Ride!" he shouted.

Paul hesitated. Deep down in his heart he knew that he should say no, but after all, the boat wasn't really in the water. While he stood thinking, the other boys helped Sandy in. The little boy's shining face looked happy.

"I guess it will be all right," Paul tried to tell himself, and he slowly climbed in and seated himself in the stern of the boat.

In a moment Noel said, "If we pushed it off the bank, it would really float. Jack could hang onto this limb so we couldn't drift away."

Paul frowned, but before he could say anything, Noel jumped out. He pushed the boat hard and hopped in just as the bottom scraped off the last rocks. Jack grabbed for the tree limb.

Just then, Squeaky arrived. He had been circling in the underbrush after a delicious aroma his nose labeled "rabbit," and he hadn't noticed the boys getting into the boat. When he suddenly saw them, he knew that wherever they were going, he was going too. He gave one leap into the center of the boat just as Jack's fingers touched the limb. The boat lunged downward and out, and Jack found himself grabbing empty air. Already the boat was four or five feet from shore. The boys looked at each other with startled eyes. The river bottom sloped abruptly downward, and they knew there was no chance of wading ashore.

"We three can swim a little, but Sandy can't," Paul cried. "None of us is strong enough to get him ashore."

Noel laughed nervously. "What's the matter, Paul? Afraid? You're almost as much of a baby as your kid brother. We're all right. We'll drift ashore down the line aways."

Sandy clapped his hands. "Ride. Long boat ride," he laughed.

"I hope not too long," Jack told him. "We've got to think fast. We're already out in the middle."

The boat was moving faster, now that it had reached the main current.

"It'll drift ashore," Noel repeated. Then he frowned. "If Squeaky hadn't jumped in, or if you'd gotten hold of the limb, Jack, this wouldn't have happened."

"Why don't I speak up?" Paul asked himself. "This is all his fault, and now he's trying to put the blame on us. Jack and I have always done what he wanted, but a leader that gets you into trouble is worse than no leader at all." He felt as though a knot were tied in his chest. He flushed and turned his face away, so angry with Noel he hardly had time to think of the predicament they were in.

Just then Jack's eyes widened. "Say, Noel," he cried. "Remember the rapids start only a little way below the footbridge. This old boat will be pounded to pieces."

For a moment, panic showed in Noel's eyes. Then he shrugged. "The water isn't so deep there. We can hang onto the rocks and work our way to shore if we have to."

"But Sandy!" Paul cried. "How about him?"

Noel bit his lip angrily. "You should have thought of that before!"

For a moment the knot in Paul's chest grew so big he could hardly breathe. Then it suddenly unkinked, and he knew what he had to do. He was through following a leader who led them into trouble.

"Sandy *is* my responsibility," he said quietly. "I've got to get him to shore." He leaned toward Squeaky who was sitting in the middle of the boat, looking all about him and obviously enjoying every moment.

"Go home, Squeaky," he said slowly and loudly. "Go home!"

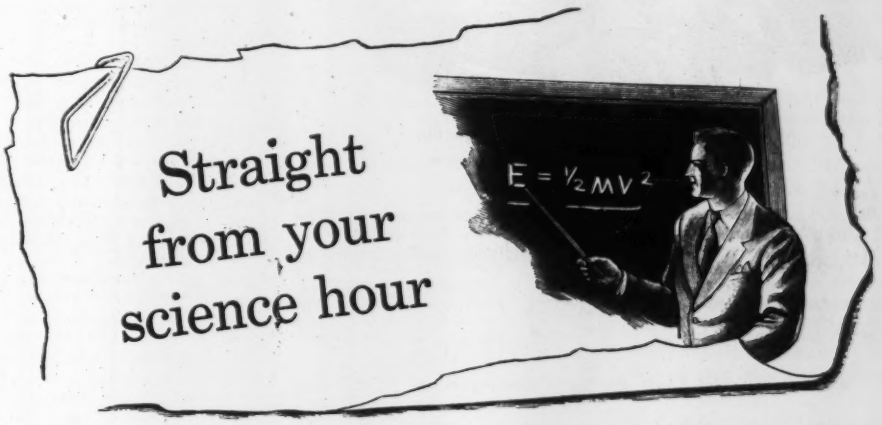
Squeaky gave his master a surprised and indignant glance. To be sent home at a time like this, and from the middle of the river too! But as Paul repeated his demand, Squeaky's expression changed to resignation, and he plunged over the side and started paddling for shore.

"What's the idea?" Noel demanded. "What good is that going to do?"

"Maybe if Squeaky goes home alone," Paul said, "the folks will realize that something is wrong. Dad should be home from work by now."

Squeaky pulled himself onto the shore, shook himself vigorously, gave one last reproachful look at Paul, and lunged into the brush.

(*Continued on page 63*)



comes this modern braking power

WHEN your science teacher says "this is important"—better take those words seriously.

For many a theory or equation that seems old-fashioned or unimportant to you may be your first step toward a fine future in industrial science or engineering.

In fact, knowledge of what it means may actually save your life.

* * *

TAKE Newton's Law of Motion, for instance, E equals ½MV².

In modern terms, Newton is telling you that the amount of energy needed to stop a moving automobile increases with the square of the speed. Or, in other words, if you double the speed of a car, you need four times as much braking force to stop it in the same distance.

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But the best brakes still must answer the command of the driver. And it's equally important for him to remember Newton's law and keep that force he's directing under easy-to-brake control.

So here, then—is just one of the many old textbook rules that have real meaning in modern life.

Good reason to be sure that you have a solid understanding of their meaning. After all, GM, like all industry, needs soundly trained scientists and engineers. And such training begins in school.

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NOTE TO TEACHERS: Reprints of this advertisement, which appears in current issues of American Farm Youth, Scholastic Magazines and Boys' Life, are available upon request. Also in limited quantities, the interesting booklet, "Power Goes to Work," may be obtained free by writing General Motors, Department of Public Relations, Room 1-1328, Detroit 2, Michigan.

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SPECIALLY FOR RURAL TEACHERS

EVERY Child Is Superior

Gretchen Wells
Substitute Teacher, Public School, Madison, Nebraska

IT WAS the last day of school and as was the custom we had a picnic, followed by a short program and the presentation of yearly awards. To all appearances the whole affair was a success.

I should have gone home that evening with a light heart, but I didn't. I was haunted by the unhappy faces of those who had not received awards. Some of them were not "A" students. For others, perfect attendance was physically impossible. They would never get one of the awards and they knew it. They were old enough to know why but too young not to care.

Ernest was the poorest speller in the school but he tried. He came from a broken home. His family didn't have a radio, nor did they subscribe to a daily paper. His vocabulary was limited. His spelling had improved greatly but he didn't receive an award.

There was Kenneth, who was rather frail and missed many days of school. How could he get an award for perfect attendance?

Little Larry couldn't remember his new words very well but he could draw. Yet despite his talent he wasn't an "A" student.

I mentally reviewed the names of those who did not receive awards, and I resolved to do something different next term.

The next year, as I watched my pupils, I found that each child did the best in something. On closing day I presented my surprise.

Besides the usual awards there were prizes for the one showing the most improvement in spelling, for the girl who helped most with the younger children, for the neatest worker, for the best artist, for the best citizen, for the one most eager to learn, and for the best athlete.

That evening I went home with a light heart. Each child had finished the year feeling superior because he knew that he had surpassed the others in some one thing. He had an award to prove it.

Bird Study for June

Mary R. Jubon

EVEN though school will be closed for the summer in a few weeks, it's not too late to begin a new phase of nature study. You may not have a formally organized bird club but you can make a list of birds that are regularly seen in the neighborhood. Keep these in mind for hiking.

Hikes can be taken to see the birds you have listed, or to count the number seen in a defined area or time—on a one-mile hike, near water, in a half hour. Keeping the hikes short and interesting is much more enjoyable than making exhaustive searches.

In the classroom, the children will want to share bits about birds and nature that they have found and perhaps collected. Discussion can be supplemented by reading from various bird books. You may have these or can find them at the public library:

Birds of America by Audubon (Macmillan), *Child's Book of Birds* by Henderson (Maxton), *Field Guide to the Birds* by R. T. Peterson (Houghton), *My First Book of Birds* by J. Farrar (Brockhampton), and *What Bird Is That?* by A. Pistorius (Follett).

Individual or class art work with pencil, paints, or crayons can be related to the bird theme.

Old magazines may be saved for cutting and pasting on bird posters or in personal scrapbooks. This is a summertime activity that the child can carry on by himself.

Finally, you may wish to gather information about local and state Audubon societies. Such groups often sponsor screen tour appearances. Find out if motion pictures and slides are shown in your locality. Questions on local or area bird life may be referred to these organizations.

If your school does not already have a bird club, the children may be developing an active interest and ask that such an organization be formed in the fall. During the summer, you can make plans and stimulate interest among parents and other adults.

Additional materials and advice may be obtained from the National Audubon Society, 1000 Fifth Ave., New York City.

Televised Class Prophecy

(Continued from page 53)

only June Shirley reached that goal. This summer June will work on her Master's Degree. Some day she hopes to be an art supervisor.

"By his uniform you know that Harley Nichols is a policeman, and he's a credit to his community. Harley continues to study in his spare time because he hopes to obtain a position with the F.B.I.

"Emily Rose might be described as the greatest benefactress of the class. Some call her a demonstrating saleswoman, but she is much more than that. She goes into communities where fresh milk is almost an unknown food, except for babies. She shows how powdered milk can be used in endless ways and for a price that any family can afford to pay." (Emily actually demonstrated on stage how powdered milk could easily be prepared for drinking.)

The VOICE concluded by saying, "This is Station DLSS signing off. We have presented the 1951-57 Class Prophecy."

As soon as the "screen" was removed from the stage, the principal appeared with the graduation "certificates" which she presented to each sixth-grader.

The class president presented a gift to the principal, and the graduation ended with the class singing their favorite song.

EDITORIAL NOTE: This dramatization was developed in a sixth grade in DeLeon Springs, Florida, where the author taught in a rural school.

Treasure Hunt

(Continued from page 53)

SOLO *(motioning toward audience)*—
They seem to be smiling,
I don't think they'll scold.

(Two children take the letters that spell magic carpet *from the chest and place them helter-skelter on the flannel board.)*

FIRST CHILD *(arranges letters correctly)*—When first we started on our hunt we found these letters. When they were put together we found they made a "magic carpet."

SECOND CHILD—That magic carpet is *reading.* Learning to read is the first of our treasures, for with it we may go back into the long ago, into the land of make-believe, or into the wonderlands of nature and science.

THIRD CHILD *(takes numbers from the chest, holds them in her hand, and places them on the board as the speech directs)*—Numbers we found too in our treasure chest—jolly friends we can juggle. Put them this way and we add. Put them this way and we subtract, or multiply, or divide. Put them this way and they are fractions. See why they are treasures?

(Fourth and Fifth Children take writing materials from the chest.)

FOURTH CHILD—These treasures are our writing things. *(On a large paper or cardboard which will stand before the flannel board the writing is done as called for in the speech.)* When we were very young we made marks like these, but now the marks have shape, so we can tell our thoughts or send messages. *(Writes the word* hello.)

FIFTH CHILD—We call it writing, but really it is more. Now we can put down our thoughts for others to share or make records of things we want to remember. *(Writes a word or two.)*

SIXTH CHILD *(takes the large book from the chest and places it on easel)*—This last treasure we discovered little by little, beginning with the first day of our treasure hunt. We have called these our "Recipes for Happiness."

SEVENTH CHILD—The first recipe is "How to Get Along with Others." Sometimes it takes a long time to work out this recipe. Once in a while we forget it, but we have learned we are happier when we have it.

EIGHTH CHILD—This recipe is called "Honoring Each Other." We found it here at school when we learned that each has a gift. Some have the gift of speaking, some the gift of drawing and painting, some the gift of music, some the gift of helpfulness. Each time we see a gift in another and honor him for it we are using this recipe for happiness.

NINTH CHILD—With the next recipe, "Honoring the God Who Created Us," we learn more and more each day as the world of science, nature, and beauty are unfolded for us.

TENTH CHILD—This is the "Recipe for Good Health." We discovered that happiness is not ours unless our bodies and minds are clean and strong. We have learned to protect our minds and bodies from things that would harm them.

ELEVENTH CHILD—"Obedience" is in our book too—not just blind obedience to authority but understanding obedience to those who are wiser, to the laws of nature, and to the things that make us love people and make them love us.

(The next two children show cards and speak alternately, in unison.)

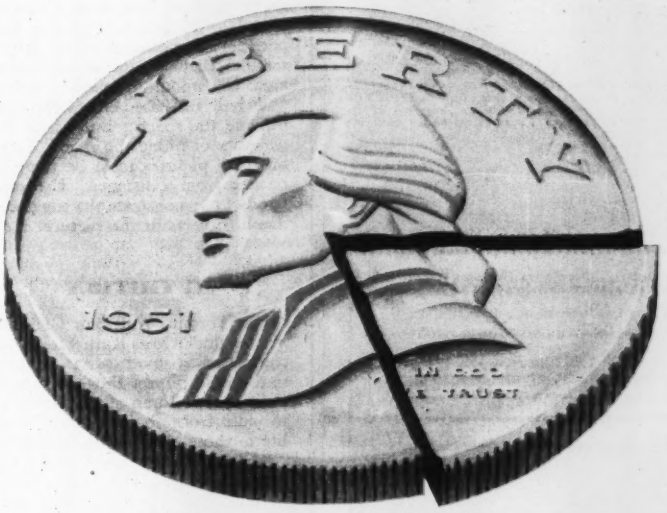
TWELFTH CHILD—Kindness.

THIRTEENTH CHILD—Thoughtfulness.

UNISON—These are twin recipes.

TWELFTH CHILD—Thoughtful people are kind.

(Continued on page 66)



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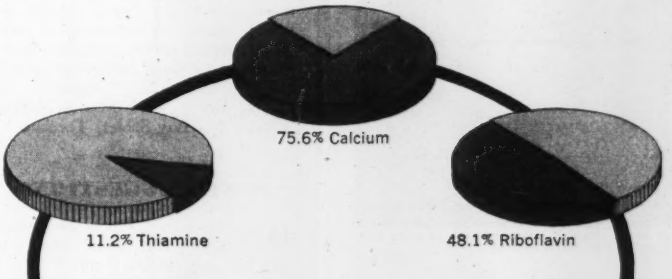

Not only the *quantity* but the *quality* of the nutrients in dairy foods is important. No calcium is better utilized than that of milk. The riboflavin of ice cream has been shown to be almost 100 per cent available to the body.[3] The protein of milk, cheese, and ice cream is well utilized for growth and maintenance of body tissue. Butter and the butterfat in dairy foods supply about one-fifth of the vitamin A in our national food supply.[2]

Milk and milk products are a good food buy, nutritionally and economically.

[1]The Marketing and Transportation Situation, Bureau of Agricultural Economics, U.S.D.A. (March-April) 1952.
[2]Data from Bureau of Human Nutrition and Home Economics, U.S.D.A., 1952.
[3]Everson, G., Wheeler, E., Walker, H., and Caulfield, W. J. Availability of riboflavin of ice cream, peas, and almonds, judged by urinary excretion of the vitamin by women subjects. J. Nutr. 35:209 (Feb.) 1948.

This seal indicates that all nutrition statements in the advertisement have been found acceptable by the Council on Foods and Nutrition of the American Medical Association.

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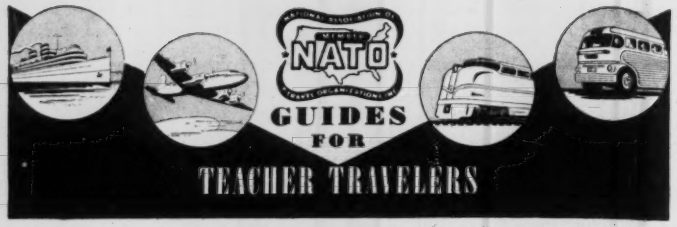

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John Pepper's Notes

FOR CANADIAN READERS

JUNIOR ART

THE secret of success with picture making in the junior grades may be found in size," says Constance M. Lacapria, supervisor of arts and crafts in Port Colborne, Ontario, schools. They need large-size paper, long-handled brushes, large-size flat crayons, and a large work area. Classroom or basement floors, and hall or basement walls, will provide the space. Emphasize the necessity of filling the space. Point out that pictures must be large to be seen from a distance. Use your hands to demonstrate the suggested size of objects in the picture.

NUTRITION

THE Toronto Nutrition Committee under Miss Ruth Moyle has completed a food survey among sixth-grade pupils. Previous studies show that children of that age tend to shift from foods used in early life to those used by their parents.

Milk and citrus fruits were quite generally eaten. The improvement in milk intake reflects the educational work of recent years. Half the children ate no vegetables except potatoes, even when vegetables were plentiful. Whole-grain cereals were missing from breakfasts. Meat, the most expensive food, was generously used by 95 per cent of the pupils. Sweets were preferred by over half of the group.

The committee pointed out that money spent on sweets would be better spent on healthful foods. They recommended education programmes to stress better eating.

For information regarding a similar survey, write Miss Margaret Wilkie, 465 Bay Street, Toronto.

JUNE SUGGESTIONS

HERE are some ideas to keep your class at a high level of interest and learning during June.

Modern spellers contain lists of supplementary words in addition to the regular weekly assignments. Use these lists for constructive work.

In your grade readers there may be unread stories. Have some oral reading with all pupils participating. In these days of silent-reading emphasis, your pupils will enjoy and benefit from oral work. Let your pupils comment on the story, but avoid too detailed analysis.

Stress the importance of accuracy in arithmetic problems. Give a daily short test, and record progress on a graph on the blackboard.

Don't dismantle your classroom decorations and displays until the closing day because it unsettles the children. Instead, display fresh material to sustain interest.

Write to Miss Elsa Jenkins, Women's Manager of the Canadian National Exhibition, Exhibition Park, Toronto, Ontario, for information about entries in the school competitions. An attractive free booklet describes school, class, and individual competitions. June is an ideal time for your pupils to work on some entries.

GARDENING

THE general secretary of the Manitoba Teachers' Society, Mr. T. A. McMaster, believes that teachers should not only cultivate and cull the flowers in the gardens of children's lives, but also exterminate the weeds. He believes that teachers face the same responsibility in respect to their profession. He advocates giving organized teaching groups a greater opportunity to select, train, and certify teachers.

NEWFOUNDLAND

IF YOU find yourself on a teachers' library selection committee, Dr. Fred W. Rowe's book *The History of Education in Newfoundland* (Ryerson Press) will be a worth-while acquisition. It describes Newfoundland's unique denominational educational system—its origin and how it functions.

SUMMER READING

DURING July and August, many teachers will be reading in connection with their summer courses. Your reading efficiency will be better if you select books written fairly recently (except for some standard works) because of changing educational and scientific thought and practice.

Then, make a brief outline, answering these questions: Why am I reading this material? What have I already learned about it? What should the book add to my knowledge? Go through the book—reading chapter titles, opening chapter paragraphs, and any summaries. In your notes, summarize the answers the book has provided.

***Canadian Teachers*—As you can plainly see, this column is all yours, although many teachers in the States will read it too. Would you like to be a contributor to, as well as a reader of, Mr. Pepper's Notes? Send interesting short items to Canadian Notes, *The Instructor*, Dansville, N.Y., U.S.A., and we will forward them to him. Payment will be made for all contributions used. Unused items will not be returned.**

Squeaky

(Continued from page 59)

Noel's lip curled. "That mutt! You know he'll never bark. He'll probably curl up in the shrubbery and go to sleep. Your folks will never guess there's trouble."

"It's a chance worth taking," Paul said calmly. What Noel said didn't bother him any more.

"We're nearly up to the footbridge," he went on. "I think we can stop there."

"How?" Jack wanted to know, his voice high with fear. "The bridge isn't low enough so we can grab hold of it from the boat."

"I know," Paul said. "You fellows take off your belts."

"What good will that do?" Noel demanded, but he began unbuckling his belt.

Paul didn't answer. He carefully fastened the three belts together, inserting the hole of one into the buckle of another.

The current swirled the boat around a bend, and there, ten yards ahead, was the little suspension footbridge.

"We can't grab one of the pilings when we're 'way out here in the middle," Noel complained.

Paul carefully stood up in the boat, held the string of belts by one end, and waited.

"Pants faw down?" Sandy wanted to know.

Paul grinned at his little brother. "Nope. It's lucky I had a big dinner!"

When the bow of the boat had passed under the shadow of the bridge, Paul quickly tossed one end of the string around a pole which held up the bridge's hand railing. The leather circled the pole and flicked back in his face. Before it could swing away again, Paul grabbed and triumphantly held onto both ends. He braced his feet against the stern seat as hard as he could to keep the boat from floating out from under and leaving him dangling. The other boys, catching on, paddled with their hands, against the current, to bring the boat to a standstill.

"We've stopped," Paul finally gasped, his face red from strain. "And now I'll just have to hold on and wait until someone comes along."

Only a moment later the boys heard the excited bark of Squeaky, rounding the curve of the bank beside them. Behind him, Paul's father, Mr. Foster, came at a run, a heavy roll of rope in his hand.

"Hold on," he shouted, when he saw the boys. "I'll have you in a minute!" He ran onto the footbridge until he was over the boys' heads. He dropped the rope down to Paul, who gratefully grabbed it.

"I knew something was wrong the minute Squeaky came barking up to the house," Mr. Foster said. "He never unlimbers that funny little bark of his unless something is really wrong. I thought a rope would be handy so I grabbed one."

Mr. Foster went back to the bank again, paying out the rope as he went. Then he started pulling, and in only a moment, the boat was grounded again, its brief adventure over.

Mr. Foster hugged little Sandy to him, and smiled weakly as Sandy cried, "Nice boat ride. Me go again!"

Noel had been doing some thinking as he sat helplessly in the old boat. "It's all my fault, Mr. Foster," he said soberly, as he stepped ashore. "I—"

Paul interrupted him. "It was partly my fault too, Dad. You see I knew we shouldn't get into that boat, but I didn't have enough gumption to say out and out NO! I didn't want the fellows to think I was afraid. But I've learned a lesson. After this I'm going to do what I know is right, no matter what anyone says."

"We'll be there behind you, boy," Noel promised, and Jack nodded. Paul, looking at their faces, knew he was their new leader, and he humbly vowed to himself that he would be a wise one.

He bent down and put his arms around Squeaky's neck. "And as for you, fella, I'll never laugh at your bark again. It's the most useful bark in all the world!"

And Squeaky happily licked his master's ear.

Sailing the "Timmy Two"

(Continued from page 37)

to the park to read in the shade. Mother says that you may take your boat and sail it in the pond. I'll be there to watch you. Tie a string to one end of the 'Timmy Two' and you can have lots of fun."

Tim pulled the plug in the bathtub, grabbed his boat and a long piece of string, and soon he and Mary were standing beside the pond in the park. It was a wide pond full of clean water. The water came into it from a big pipe at one end, and splashed gaily out under a little low footbridge at the other end. On the opposite side of the bridge the water made a waterfall and whisked quickly away to a larger stream.

Mary watched Tim place his bright red boat in the pond and then, holding the string, walk along the edge, urging the "Timmy Two" to bob up and down at the water's edge. "It's a beauty," said Mary.

"I think it's the nicest in the world," said Tim.

After a while Mary sat under a tree and opened her book and Tim pulled his little craft farther along the edge toward the pipe where the water entered the pond. The water moved swifter there and the "Timmy Two" bobbed and dipped and tugged at the string. "She wants me to let go," thought Tim. "She wants to sail by herself."

And he did let go—for just a minute. But that was all the little boat needed to get away. Quickly it swung into the middle of the pond, moving into the path of the water. Then it started down, sailing beautifully out toward the bridge.

"Mary! Mary!" screamed Tim. "It got away! My boat's going!"

Mary sprang to her feet and rushed to the water's edge. She tried to throw little stones at the "Timmy Two" to drive it toward the shore and Tim tried too, but the gay red boat continued its way down the middle of the pond.

"The bridge!" Tim cried suddenly. "Maybe I can catch it as it goes under the bridge," and he began to race toward it. But he'd only gone a little way when he bumped spang into the arms of a policeman.

"No, you don't, Son. Not alone," said the policeman, who had been watching the children. "You might fall headfirst into the pond. I'll help."

So Tim and the policeman ran to the bridge. Tim lay flat on his stomach, the policeman grabbed his legs and held him over the edge so he could almost touch the water. When the "Timmy Two" began to skim under the bridge, Tim grabbed the top of the mast and pulled it safely to the bridge.

"Oh, thank you!" said Tim. "I'll never, never let go of the string again when I'm sailing her in the pond!"

"Good," the policeman answered. "That's a fine craft, and you ought to take care of it."

"I will," Tim said. And he did.

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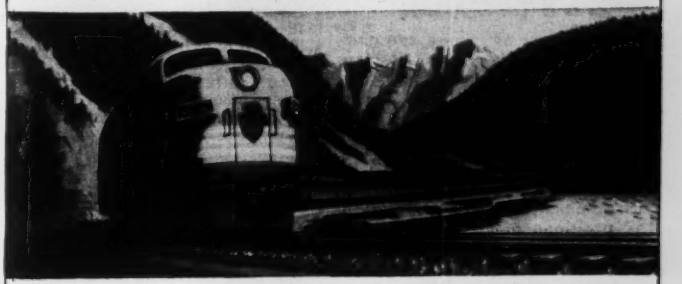

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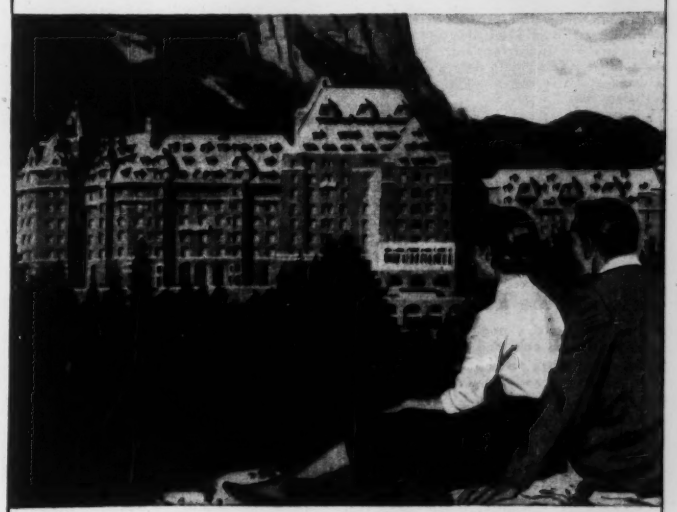

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This is the last notice we can give, for the Contest *closes June 10.* Here is a wonderful opportunity for:

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These Are the Rules:

1. Use business-size paper (8½" x 11"), and write on only one side.
2. Type your letter, double-spaced, or write in ink clearly and without crowding.
3. Maximum length—500 words.
4. Be sure to give the **reasons** for your choice of trip, and tell how you would prefer to travel—by bus, plane, train, ship, private automobile, or a combination of these.
5. THE INSTRUCTOR will become the owner of any letter (or letters) you submit, and will have publication rights.
6. Enclose with your letter a slip containing your name (if Mrs., so state) and other data called for in the coupon below.
7. The Contest closes **JUNE 10, 1953.** Your envelope must bear a postmark not later than that date.
8. Winners will be notified after judging is completed. The decision of the judges is final.

TRAVEL EDITOR, THE INSTRUCTOR, Dansville, N. Y. 1-6

I am planning to enter your 1953 Contest.

Please send me the **Kit of Travel Literature** referred to in your offer.

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The Circus Stars' Mistake

(Continued from page 55)

MR. CLARK—Tony, we really missed you.

MILLIE—Will you help me get up into my chair?

TONY—Of course I will. Just a minute. (*Hurries off and comes right back with sheets of music.*) Here's your music, Mr. Clark. Rollo, your two-hundred-pound weights are in that big cupboard over there. (*Points to right. Rollo exits.*) And, Mugsy, I'll get your feet for you in a minute.

MR. CLARK (*puts hand on Tony's shoulder*)—Tony, we found out that the circus can't get along without you. The rest of us have time only to think of ourselves and our own acts. We need you behind the scenes to keep things running smoothly. You're just as important as any of the performers. Will you stay after all?

TONY—Oh, yes, yes.

MUGSY—A good loud cheer for Tony!

ALL—Hurrah! Hurrah for Tony!

Comments

No real circus performers would ever think they could get along without their nonperforming assistants, but this play points out in a simple way the importance of the "stagehands" to the "stars" in any sort of production.

Since each member of this cast has a distinctive character part, the children will have great fun making the most of every role.

The Modern Substitute for the Hickory Stick

(Continued from page 56)

what is permitted and what is not, and adheres to the distinction consistently, it is the nearest approach to natural consequences and is an effective way of controlling children's behavior.

Another guiding principle in determining children's behavior is that a positive approach designed to make the child want to do the right thing is preferable always to some deterrent against the wrong thing. Consequently a show of affection, an indication that the teacher likes the child, will go much farther in helping the child conform to socially acceptable ways than will all of the negative, fear-arousing methods. In fact, a genuine liking for children is probably the prime requisite for working effectively with them. Some techniques and methods of approaching children may help, but they will never counteract the influence of the absence of a genuine interest in them.

Probably the children whom you teach are not as crude in expressing their needs as the illustrations given above. A child must feel either very secure and free, or very desperate, to call the teacher uncomplimentary names in a voice which she can hear. However, there are many gestures, inflections of the voice, responses and lack of responses, which convey to a sympathetic adult some of the feelings of the child, and it has been demonstrated over and over again that if an adult shows a little sympathy with, and understanding of, children's feelings, more and more important feelings are expressed until the child ultimately comes to feel, "Here is someone who really understands me."

The very first requisite to establishing this feeling on the part of the child is a genuine desire by the adult to understand his feelings. Frequently a teacher's expressed desire is to understand the child, while her real functioning desire is to make him reflect her professional competence and thus contribute to *her* need for feeling important. It is recognized that sometimes administrative pressures are such that the major emphasis is felt to be upon teaching academic skills. If a teacher's worth is evaluated in terms of the achievement-test scores of her children at the end of the year, then it becomes of extreme importance (to her) to see that her children succeed on such tests at a particular level. Actually, however, regardless of administrative pressures, the teacher who is most successful academically is usually the teacher who most fully understands the child's efforts at communication, nonverbal as well as verbal.

Granted that the teacher is sincerely interested in the child as a person in his own right rather than as the teacher's extension which she is going to mold according to her preconceptions of what a child should be, then a concentration upon the child's real feelings will yield large dividends. This means really trying to understand how the child *does* feel rather than telling him or teaching him how he *should* feel. This takes much practice because it is not easy even for the best of teachers.

For example, the question to an angry child, "Are you mad at me?" probably will elicit a negative answer because it is not considered appropriate to become angry with one's teacher. However, the request, "Tell me more about how you feel," will more likely convey to the child an awareness of the teacher's sincere interest and convince him that he can tell how he *really* feels without reference to what is considered right or wrong feelings.

When a child has said to you, "I hate my grandmother (or mother, or father, or teacher)," have you ever said, "Oh, but you mustn't hate your grandmother" or "But you don't *really* hate your grandmother"? Do such responses to children's expressed feelings ever change their feelings? All that such teacher responses accomplish is to convince the child (1) that he should feel guilty for the way he feels and (2) the teacher doesn't understand him. However, if the teacher says, "Tell me more about how you feel," the child will very likely come to an understanding of his own feelings sooner.

Feelings are not like the multiplication tables; they cannot be taught or drilled; they can only be elicited by a sympathetic teacher, and inasmuch as we behave more in terms of how we feel than in terms of what we know to be the right behavior, it becomes exceedingly important for anyone interested in child growth and development to develop ways of helping children understand and become able to handle their feelings. Consider the following typical children.

Do you have a jumping jack in your room who seems unable to "stay put"? Study the child's physical limitations. Consider how much pressure, applied to keeping the child in his seat, will secure continued growth in this ability; and how much pressure will prove to be too much, resulting in resistance to growth or regression in the ability to sit still.

Do you have a child who wants to hold the teacher's hand every time the group goes from room to room or outdoors for a walk? Study to find out why the child needs so much reassurance and evidence of affection, and then strive to meet that need in many other ways throughout the day.

Do you have a child who is resentful of casual bumps or imaginary slights? Why does the child carry a chip on his shoulder? He was not born that way. Something has happened to make him distrustful of, and resentful toward, others. Study him to find out why he feels this way and you will be well on the road to correcting the difficulty. Do you have a child who likes to hurt younger children "accidentally on purpose"? You have a child who has been seriously hurt either physically or psychologically by someone in the past. Perhaps now is the time and you are the person to convince him that not all people are like the one who hurt him, but that most people have a kindly feeling toward him.

The surest approach to understanding each of these children is to concentrate upon how they feel and let them know that you know. Say to the child who is continually jumping up, "I know it is difficult for you to stay in your seat, but see if you can stay a little longer this time than you did before."

In the case of the child who *must* be first in line, recognize that it is important to him to be first in line, and to the extent to which it does not infringe upon the rights of somebody else allow him to *be* first in line; but verbalize the importance of it for him without ridicule or censure. For example, "It is important to you to be first in line."

The child who likes to hold teacher's hand can be helped to understand his or her dependency needs by saying to him, "You like to be near the teacher," or "You like to hold teacher's hand," or simply, "You like me." To the resentful child, say, "Most people feel angry when someone bumps them on purpose, but I wonder if Johnny really did bump you on purpose, or if it might have been an accident and Johnny is sorry."

It will take many repetitions of such expressions of understanding on the teacher's part before the child fully grasps the teacher's comprehension of his feelings. At first you may draw only a very blank look while the child is trying to understand what it "means," but eventually he will show his understanding and appreciation of the teacher's understanding by confiding more and more the feelings which are important to him which he has kept carefully hidden from adults' view because the adults have not understood him.

Picnic Penny's Surprise

(Continued from page 35)

of fried chicken. There were potato salad, fruit salad, and salmon salad. There were baked beans, baked ham, and macaroni. For dessert there were bananas, cookies, pie, cake, watermelon, and ice-cream. Everyone ate, and ate, and ate.

"Waa, waa," cried Skippy in his play pen.

"Oh," said Penny. "Skippy wants a picnic too."

"He can't eat this food," said Aunt Marcelle. "He needs his bottle."

"I'll get it," said Penny. "You go ahead and eat your watermelon."

She found the bottle in Aunt Marcelle's basket and gave it to Skippy.

"Ga, da," said Skippy happily.

"You're welcome," said Penny.

When they were through eating, the men went back to the green grass.

(Continued on page 65)

Picnic Penny's Surprise

(Continued from page 64)

Grandma and Grandpa went back to the bench.

"I'm so tired," said Aunt Eugenia. "I think I'll just sit awhile."

"Me, too," sighed Mother.

"Let's play ball," said Tom.

"First, let's have a scrap parade," said Penny. "I'll be the leader. Come on."

She picked up a paper plate of scraps and carried it to the garbage can. Bonnie, Margee, Joel, and Tom followed. Then they marched around the table again and took more scraps. They took chicken bones and melon rinds. They took banana peels, paper napkins, paper plates, and paper cups. Soon the scraps were all cleared from the table.

"Oh, thank you," cried the aunts and Mother. "The rest won't be hard at all."

"Well," said Grandpa, "I would like to make a speech." He got up from the bench and came closer to the table.

"I'd like to make a speech about this clever family. We have Bonnie who can dance. Margee can make blue belts. Tom can spell, and Joel can whistle."

"Oh," thought Penny. "I wish I could do something important."

"And now," said Grandpa, "we have a girl who knows exactly what to do on a picnic. She chased the paper plates when they blew away. She gave Skippy his red rattle, and then his bottle. She led the scrap parade after we ate. I think we'll have to call her Picnic Penny."

Everyone clapped, just as they had done for Bonnie, Margee, Tom, and Joel. Penny could hardly believe her ears.

Everyone was smiling too. There was not much Penny could do but smile too. Little tingles were running down her back. "Oh, thank you," she said. "Picnics are so much fun!"

Hawaii, the 49th State?

(Continued from page 30)

made from pale yellow ginger flowers, and the golden *ilima* (formerly the flower symbol of royalty). Men like to wear *leis* made from the orchid-colored *mauna loa* with its tightly folded petals which give the finished *lei* the appearance of a shell chain. *Pilaki*, another waxy flower, gives a similar effect. For a fluffy *lei*, the carnation is a favorite.

Transportation

In recent years, the islands have been extending their fine highways system. The lowlands are now easily traveled on the more than thirteen hundred miles of paved roads. Since the first railroad was built on Oahu in 1879, over one thousand miles of railway, chiefly on Oahu and Hawaii, carry crops to the cities for manufacturing and shipping. The city of Honolulu also has a modern bus system.

Several steamship lines connect the islands with the United States and other world ports. The air-line schedules permit rapid travel between the islands, and large, comfortable stratoliners span the skies to distant world airports.

Since the islands lack so many natural resources, they depend on the United States for much of their manufactured goods.

Communication

The islands are linked with the United States by underseas cable from the island of Hawaii to the west coast of the mainland. Radio is not an important means of communication. Telephone service on the islands has increased during recent years.

Craters and Parks

The Hawaii National Park, which lies on the islands of Hawaii and Maui, contains Haleakala, which has the largest inactive crater in the world, and Kilauea, which is the largest active crater. Hawaii National Park is a federal preserve created by Congress in 1909. One part covers 305 square miles on the southern end of Hawaii, and the other half is an area of 26 square miles on the southern part of Maui.

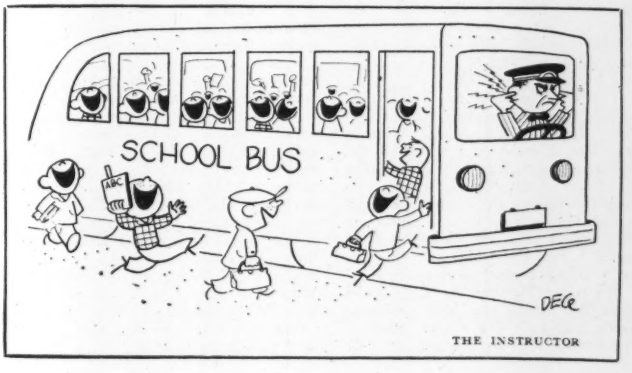
Feasts and Festivals

The native dance is the hula, a favorite of girls large and small. By watching the position of the gracefully moving hands, even one not acquainted with the language can understand the story being told. Among the favorite hulas are "Lovely Hula Hands," "Little Grass Shack," "Little Brown Gal," and the funny "Coconut Willie."

The typical Hawaiian feast is called a *luau*. For a true *luau*, it is required that a pig be roasted in an underground oven made with hot stones and *ti* leaves. The dessert, often made of breadfruit, sugar, and coconut milk, also needs to cook overnight. Usually the food is eaten with the fingers and the guests sit on the ground. In the early days, the first Hawaiians lived on *poi* and fish. *Poi* is still one of their favorite foods, and is made by boiling peeled taro roots until tender. After being mashed to a pulp, the mixture is placed in sacks, and fermented overnight. When ready to eat, it is a pale lavender sticky mass which may be of the consistency to be eaten with one, two, or three fingers.

May 1 is Lei Day, and everyone tries to wear the colorful necklaces. Another famous festival time is New

(Continued on page 68)



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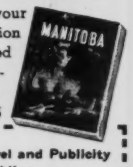

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Treasure Hunt

(Continued from page 61)

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UNISON—We both put others before ourselves.

FOURTEENTH CHILD—Our book has one more recipe—"The Love of Truth." Truth makes us free from queer ideas and superstitions. Truth makes us trustworthy at home, at school, at work, or at play.

FIFTEENTH CHILD—These are the treasures we have found. You may still say we have been going to school—but we know we have been on a treasure hunt and that these are treasures we can keep all our lives.

Charlie Learns a Lesson

(Continued from page 35)

He started to cry, and the tears splashed on his shirt. They mingled with the rain, and Charlie was soon dripping wet. Just then he heard a scratching noise by his feet. He looked down and there stood a big gray squirrel. He was leaning against a tree trunk. "What's the matter, boy?" he asked. "Why are you crying?"

"I'm lost," wailed Charlie. "I'm all wet and I'm cold and I can't find my way home!"

"Would you like to come home with me?" asked the squirrel. He started through the trees and Charlie hurried after him, still holding the pretty flowers in his hand.

Presently they came to a clearing in the woods. Charlie was surprised to see all the squirrels living in a squirrel village. "This is where I live," said the gray squirrel.

Two squirrels, a big one and a little one, came scurrying over to them. "Papa Squirrel, where have you been?" asked Mama Squirrel.

"I was on my way home, and look what I found." He pointed proudly at Charlie. Charlie tried to smile at Mama Squirrel. "I saw a boy once when I was a little squirrel, and he looked just like this."

"How can we keep it? We don't know what boys eat. How could we feed it?" said Mama Squirrel.

Papa Squirrel laughed out loud. "Don't worry about that, Mama," he said. "I know what boys eat."

"You do?" squealed Mama Squirrel with delight.

"Why certainly; they eat grass!"

Charlie, who had been listening to all this very closely, spoke up quickly. "Oh, no, Papa Squirrel. Boys don't eat grass! We eat—"

"Don't tell me what boys eat," interrupted Papa Squirrel. "I really know. When I was a little squirrel, I saw a boy walking in the woods. He was chewing a blade of grass and that's how I know that boys eat grass."

"But, Papa Squirrel," said Charlie, "sometimes boys put grass in their mouths. They just play with it. They chew it, but they don't *eat* it!"

"*Boy,*" said Papa Squirrel, "I know I'm right, because I saw it, and you are wrong!"

Charlie looked into his bright beady eyes and realized that it would do no good to keep arguing. He looked at little Willie Squirrel who was jumping up and down.

"Can I have him, Mama? Can I? Can I?" he squeaked.

Mama Squirrel smiled down at her baby. "All right, Willie, you can have him. But remember, it will be your job to care for him and feed him."

"Oh, yes, Mama. I'll take good care of him!" Willie Squirrel hurried over to Charlie's side. "Come with me. I'll get you something to eat."

Charlie followed Willie Squirrel over to a wide old tree. "Sit down," said Willie.

Charlie sat down and watched Willie. Willie was pulling up handfuls of long, green grass. He squeezed it into a ball and then climbed up on Charlie's knee. "Open your mouth," he said eagerly.

Charlie stared at Willie in surprise. "What for?" he asked.

"I'm going to feed you, silly," answered Willie. "You're my pet, and it's my job to take care of you."

"But I don't want to eat grass," cried Charlie.

"Be a good boy, or Papa and Mama won't let me keep you," said Willie.

"But I don't want to be a pet. I want to go home! And I don't want any grass," said Charlie, pushing little Willie away.

"Papa said boys eat grass, and Papa knows! Now don't be naughty!"

Charlie jumped to his feet and started to run. "I'm going home!" he cried. He ran faster and faster, away from Willie Squirrel and Mama Squirrel and Papa Squirrel and the busy little squirrel village. He ran into the woods, still clutching the colored flowers for his mommy.

He ran through the raindrops and splashed through the puddles, and suddenly he heard a familiar voice.

"Hi, there, Charlie! Looks as though you got wet." It was Red Robin! He flew out of the forest and landed on Charlie's shoulder.

"Oh, Red," said Charlie, "I'm so glad to see you!" And as Red Robin pointed the way home, Charlie told him the whole story of how he got lost, and of his escape from the squirrel village.

"That was quite an adventure," said Red.

"And look at the pretty flowers I picked for Mommy," said Charlie, holding up the red, yellow, and blue blossoms.

"Those are very nice," said Red Robin. "Your Mommy will be so pleased. Tell me, Charlie, what kind of flowers are they?"

Charlie smiled sheepishly. "I really don't know, Red."

"But I thought you knew everything," said Red Robin with a smile.

"Why, nobody knows everything," said Charlie wisely.

In South America

(Continued from page 46)

They stayed until 12:30 and returned about two o'clock. As in Mexico, everything in Rio closes for two hours at noon, and even during working hours one has the feeling that perhaps tomorrow would be a better day for a business transaction!

The leisurely pace seemed delightful to us, but it is frustrating to North Americans living in Rio—when they have to wait a week or two for a plumber, or deal with native residents who think nothing of being an hour late for an appointment.

There is said to be no middle class in Rio; one is either very rich or very poor. Labor is cheap, and a family may have a maid or a nurse for two dollars a week. The very poor, living on the mountainsides, have the most beautiful view in the world and would not change their location, even though their shacks often are washed away by heavy rains. Every day they have to carry drinking water up from sea level.

We found Montevideo much cooler than Rio, since we had continued south, and June is a winter month in South America. By this time we had become accustomed to a late lunch hour, "tea complete" at 5:00 P.M., and dinner not earlier than eight. We were now used to seeing children in colored uniforms representing various schools—few of them public schools. Everywhere the people were friendly, interested in the United States, and eager to show their country to the visitor. South American hospitality and pride are admirable.

Flowers, gambling casinos (open during the summer months), and beaches have combined to make Montevideo one of the play spots of the continent, yet it is a great city too.

Rio had seemed to us rather French in fashion and tastes, Montevideo reminded us of Brussels, and in Buenos Aires the German influence was noticeable. In Buenos Aires, politics had not affected restaurants adversely. One could still have seven-course dinners and three-inch steaks for two dollars.

The blue-and-white Argentine flag waves at Palermo and San Isidro race tracks on Saturdays, Sundays, and holidays. While lunching at Palermo's Jockey Club, we heard jokes about political and economic conditions. Yet lowered voices and furtive glances at an approaching waiter made us feel that this was a land of intrigue.

We were interested in a model school surrounded by a white concrete fence, with an entrance gate marked, EVA PERON FOUNDATION. It included small, completely equipped shops, a drugstore, a filling station, and even a jail. This miniature village was supposedly built to show needy children how to adjust to the problems of a complex world. We saw no children. No visitors were allowed inside.

Campaign signs from the then recent election, in which only Peronistas were allowed to count the votes, hung from every fence, bridge, and overpass. On every side were full-faced, life-sized pictures of the Perons.

We had a clear day for the flight into Santiago, although the city itself suffers much from fog. The Christ of the Andes seemed but a shadow amidst all the snow, and a ski resort viewed from our cabin window appeared inaccessible. When we found a coffee shop in Santiago's Hotel Carrera—the first since we had left home—we began to realize that the western side of South America is more like the United States than the eastern side. The tempo of life is much quicker.

We hung over a balcony and watched Chilean ladies going to a benefit tea given by the President's wife. They were much like women on their way to a fashionable tea in the United States. We sampled such delicacies as pickled quails, *congrio,* and *corvina*—and again boarded a plane, this time for Lima.

Peru lacks the anxious desire for American dollars noticeable in other countries. The narrow streets of Lima displayed more electrical appliances, automobiles, and other luxuries than we had seen elsewhere. Although a little depressed by the damp, cloudy atmosphere, we were amused by the native claim that "it never rains." A Canadian couple assured us that after six years they considered Lima the best place in the world to live in.

Panama, famous for its locks, boasted a brand-new, modern Hotel El Panama, contrasting with the conglomeration of French and Indian stores in the towns of Colón, Cristobal, and Panama City. The Colón Free Zone is being greatly aided by increasing trade.

We returned home with a better understanding of our South American neighbors, their way of life, and the physical aspects of their various countries. We returned, too, with a dream common among schoolteachers . . . to save enough to go back!

Jeanie of the Big Top

(Continued from page 39)

Jeanie was used to audiences but this was different. At first she felt timid but soon the sound of familiar words overcame her fear. It was exciting to take her place in one of the two long lines that formed a V with the spelling master standing at the point of it calling the words.

At first the words were simple, but gradually the other children misspelled them and went down until only Jeanie and a boy named Dan were left standing. It was Dan's turn to spell.

"Believe!" said the spelling master.

"Believe!" replied Dan. "B-e-l-e-i-v-e, believe." And down he went.

Jeanie's eyes sparkled. She remembered the i-e rule perfectly. "Believe!" she answered. "B-e-l-i-e-v-e."

"Congratulations!" said the spelling master. "And now, what is your name, my dear?"

"Jeanie Harding of the circus."

"Very interesting." The tall man smiled. "You'll have a great deal to tell the other children when you go to camp."

"Go to camp?" Jeanie couldn't believe her ears. "What camp?" she asked timidly, scarcely daring to wait for an answer.

"The Chamber of Commerce camp in the mountains. You have won a week's vacation at Commaloa. Now if your mother or father will call at my office tomorrow, we will make arrangements."

Jeanie should have been happy, but tears came to her eyes at the thought of camp. She couldn't go because the circus would move on in a few days, and she'd have to go with it. She knew "The show must go on."

Jeanie was quiet on the way back to the circus grounds. She said goodnight to Miss Rider and the other children, and then entered the double tent she shared with her parents. Mother and Daddy were still under the Big Top, giving their performance. Jeanie was glad. She didn't want them to know how disappointed she was. Camp? Just think of it.

Quickly she undressed, putting her costume away as she had been taught, and slipped into bed. She lay there thinking of the fun she might have had at camp when her mother rushed into the tent.

"Jeanie! Jeanie!" she said. "How perfectly wonderful that you've won the award. Miss Rider told me all about it. I'm very proud of my girl."

"But, Mother," Jeanie faltered, "I can't go to camp. You know I can't."

"Nonsense," Nancy Harding said. "Of course you're going. The manager himself is making the arrangements. Now go to sleep."

The next day was a grand rush and toward its end Jeanie found herself in a station wagon with a laughing crowd of boys and girls, climbing, climbing the mountain trail toward the camp of her dreams.

Athens

(Continued from page 47)

where the Parthenon looks down majestically upon the antiquities and modernisms of the city. The other is Lycabettus—a gray pyramid with a ring of black pines at its feet.

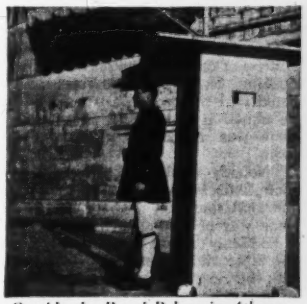
We emerge from the plane, and the pure, clear air of the eastern Mediterranean fills our lungs. We are eager to be on our way—but it is siesta time. There is no sound in the hot, white streets. Here and there, the wind stirs up powder-fine dust. A mongrel dog moves from the encroaching sunlight. Workers sleep in the shade of umbrella pines. Small boys are stretched out on the cool white marble of inner courts. Vendors of fruits and vegetables are asleep under their carts. These are the people of Athens—of Greece—inseparable from their landscape.

No matter from which direction we approach it, the Acropolis dominates every prospect of the city. It was first and foremost a citadel for defense—a fact we tend to forget as we become enwrapped in the beauty and interest of the temples.

Our walk to the Acropolis takes us through old Athens, along narrow streets partially paved with ancient marble. We climb broken marble stairs where generations of Athenian girls have carried water up from the springs. Then we emerge onto a wide, macadamized road that takes us up to the Propylea.

The Propylea frames the Parthenon and surely remains the most impressive entrance with which any man-made structure has ever been provided. One who has seen the Parthenon many times is still speechless in looking upon this magnificent work, built in one lifetime and recognized as a masterpiece since the day of its completion.

From between the columns of the Parthenon, we look across to the Erechtheum—a Temple of Athena—with its olive tree and its unique Porch of the Maidens (Caryatids). The olive tree reminds us of the old legend of the founding of Athens. Poseidon desired the city to bear his name, and



Outside the Royal Palace in Athens—an Evzone Guard in winter uniform.

Athena wanted it named for her. So each offered a gift. Poseidon offered fish; Athena, the olive tree. The people chose the olive, and named the city after the goddess. Since that day an olive tree has grown at the entrance of the Erechtheum.

The Temple of Victory (Nike) captures our attention as we walk along the wall. It stands to the right of the Propylea, overlooking the plain and the Gulf. With its Ionic columns, it probably represents the most perfect example of this type of Greek architecture.

From the wall we look down upon the Odeon of Herodes and the Theater of Dionysus. Herodes Atticus (who lived during the Roman period) was a great admirer of the early Greek civilization and spent much of his money having temples and theaters built. His theater at the foot of the wall is a fine dramatic structure that still serves as a place for concerts and plays during the summer months.

With the exception of the Parthenon, the great Theater of Dionysus is perhaps the most interesting place in Athens. It is the very home and shrine of drama, the birthplace of comedy and tragedy. It gave us such men as Aeschylus, Sophocles, Euripides, and Aristophanes. As we look down upon the ruins, we can imagine dignitaries sitting in the front row of stalls. Their

(Continued on page 71)

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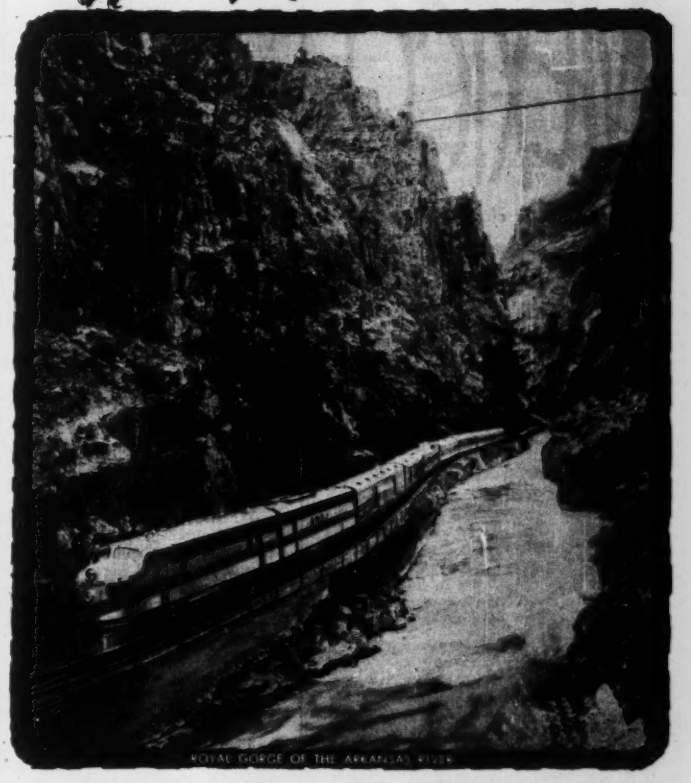

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Hawaii, the 49th State?

(*Continued from page 65*)

Year's Day, complete with a pageant, football game, queen crowning, and *luau*.

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The Secret in the Sealed Room

(*Continued from page 41*)

He was the administrator of her estate. He had a client in the office, but he gave them the keys. Mr. Powell told them that he would be out as soon as possible.

When they opened the door, Linda dashed in ahead, and began to pull up the blinds. As light flooded into the rooms, Linda and Lorna both gasped. The furniture and decorations were old-fashioned, but very beautiful.

"Mother, I never dreamed it would be like this," gasped Linda.

"Why, we've never had furniture as nice as this," admitted Lorna.

"Aunt Hannah has redecorated since I was here. This furniture has all been refinished."

They had looked all around downstairs and were ready to go upstairs when Mr. Powell arrived.

"I am sure, Mrs. Rogers, that you will find your aunt's home ready to live in. Her last instructions were that it was to be kept ready for you."

"I can't see why my aunt was so anxious for me to come here to live, and I can't understand why she wanted me to have her home. Mother and Uncle Will did not get along very well."

"There was some difficulty years ago, but your Aunt Hannah never spoke about it. However, I know she was very proud of your work. I think she bought every book that you have illustrated. And, I know she appreciated your cards at Christmas and other times," confided Mr. Powell.

"Well, she never wrote to me, and I didn't know that she knew about my work."

"This house, and as she said, 'everything that is in it' were your aunt's. She only had the interest from your uncle's money while she lived. The principal went to his lodge at her death.

"Hannah wouldn't hold a grudge against you just because your mother and your uncle didn't agree," continued Mr. Powell. "I believe she was almost afraid for you to know that she had liked you since you were a little girl. Hannah was a strange woman. Maybe you don't remember, but there used to be five rooms upstairs. Now there are only four that can be used. Soon after your uncle's death your aunt had the door to the north room walled up. The windows are heavily shaded. Nobody knows what is in that room."

"Can't we get in there?" questioned Linda eagerly.

"Not without cutting a hole in the wall," answered Mr. Powell. Before he had finished, Linda was on her way upstairs. The others followed.

Mr. Powell was right. The whole north wall was smoothly plastered and papered, and the other four rooms were nicely furnished and ready for use.

"Mother, may I have this room? There is just a wall between the closet and the secret room," said Linda.

"Oh! Linda, you are always looking for a mystery," protested Lorna.

"Looking for one! We're moving in with one," replied her sister quickly.

As the days passed, life in Oak City proved very interesting to the Rogers family. They found that they were soon accepted in the church and community affairs. Lorna was singing in the choir and found herself busier than she had ever been in Chicago. Linda made friends very easily too. The girls liked the club meetings and parties. Nell Rogers was accomplishing more with her work than she had done for a long time.

Linda never ceased to wonder about the secret room. She tapped on all the walls, but not once did she release a hidden spring that made anything slide open. She even borrowed an extension ladder and climbed up to look in the window. She couldn't see through the curtains, nor could she raise either of the windows. The storm windows had been nailed on.

"Linda, you might as well forget about your secret room," teased Lorna. "Mother can't have an opening cut in the wall till the house is hers. Besides, there probably isn't anything in there."

One day Linda found the name and address of the man who had closed the opening. She went to see him. He insisted that the room was empty when he closed it up. As far as he knew there was no other entrance to the room.

"Nobody would seal up an empty room," declared Linda at the table the next morning. "There has to be some way of getting in there."

Suddenly Linda jumped up from the table and ran upstairs. She went into the closet of her room, and began to move her dresses away from the wall. She was right. The wall was paneled. Why would a closet be paneled? She took a fingernail file and worked along the edge of each panel. None seemed to be loose. If a panel came out, it would leave an opening large enough for a person to step through.

Linda took most of the clothing out and took a light into the closet. She pushed and poked. She knew Lorna would laugh at her, but she made up her mind not to give up. There had to be some way into that room.

Just then she heard someone coming up the stairs. Getting up from the floor quickly, she struck her head on a hook on the wall near the door. It was a sharp blow, but Linda soon forgot the pain.

It was moving! Slowly but steadily, the large panel in the closet wall was swinging.

"Mother! Lorna! Come here. I've found it!" she screamed as loud as she could.

"Found what?" asked Lorna as she came into the bedroom.

"What do you want, Linda?" called her mother from downstairs.

"Get me an extension cord. Mother, come upstairs. I've found the door into the secret room," shouted Linda.

Lorna stood in the closet looking at the now half-open panel. Linda took an extension cord from her bed lamp and fixed a light to take into the room. Her mother arrived just in time to see Linda, the light held ahead of her, step through the opening in the wall.

"Mom, what in the world? Come in here quick!" gasped Linda.

Mrs. Rogers and Lorna stepped through the opening. They gazed in wonder. All around the walls of the room were hung beautiful paintings. None of them were very large, but Mrs. Rogers could tell, even by the dim light, that the pictures were old and very valuable.

Nell Rogers hurried down to telephone for Mr. Powell. He was as surprised as any of them when he stopped by later that day.

"Your aunt must have been collecting for years and years. I know she often went to Omaha. Once in a while, the neighbors would tell about seeing a strange car here. Since she lived alone nobody knew what she spent her money for. I see now why she had this house and the contents insured so well."

"She has left me a fortune," said Mrs. Rogers in astonishment.

"Mom, will all those pictures be yours when the year is up?" asked Lorna that night.

"Yes. Mr. Powell said that they would."

"What are you going to do with them?"

"I suppose it would be wise to sell some, but I want to keep part of them."

"Mr. Powell says that secret doorway must have been built years ago. We'll probably never know why it was built in the first place. Mom, why don't you have that doorway cut into the hall again? You could use that room for your workroom," said Lorna.

"Why, you don't want to stay in Oak City," teased Linda.

"I do too," protested Lorna. "I think Aunt Hannah was very kind to leave Mom all these things. I also think she was very wise to fix it so we would *have* to come here to live."

"Just think, Mom, Aunt Hannah spent her last years planning for us," said Linda. "I hope she knows how much we appreciate it."

"I believe she does," answered her mother quietly.

This Is Quebec

(*Continued from page 46*)

At night we joined the throngs on the boardwalk in front of the Chateau. Here hundreds of Quebec folk restfully spend the end of the day, enjoying the beauty of the river below or chatting with friends.

Our third day in Canada began with a visit to the Lower City—an impoverished yet distinctive section.

In the afternoon, a delightful carriage ride became one of the high lights of our trip. (The driver, ironically, was a Mr. Feeney of Irish extraction and Boston origin!) His running account of local history and points of interest fascinated us as we drove out of the city through "La Citadelle" (one of the gates of Quebec) and on to the Plains of Abraham.

A heroic statue of General Wolfe stands at the exact spot where he fell September 13, 1759, in the famous battle with the French forces. (A similar statue of Montcalm—and another of Wolfe—stand in front of the Parliament buildings in the city.) Near by are sunken gardens with a statue of Joan of Arc in a beautiful setting.

Our next stop was the Franciscan Chapel. Nuns who care for this shrine maintain perpetual adoration before the altar. They are noted for their fine needlework—exquisitely worked tablecloths, scarfs, napkins, and so on.

Next morning saw us en route to Montreal along a narrow, winding road bordered by small farms and thatched barns.

Captain Jim's Inspiration

(Continued from page 54)

BILL—As for the patrol, let's all do a better job ourselves, so people in the neighborhood will pay attention to us. They'll see how carefully the boys and girls cross streets at our corners. That will help make them more safety-conscious.

CAPTAIN JIM—Good idea! Maybe we could talk more to the little children about not running into the street from behind parked cars.

TOM—When the mothers stop on the corner to talk with me, I am going to suggest that they make playgrounds out of their back yards. I read in a magazine how it could be done, and it keeps little children from playing in the street.

CAPTAIN JIM—Maybe Tom could write an article for the children's page of the newspaper. He's good in composition. We could have a picture with it to call attention to the rule: Look both ways before crossing the street.

TOM—I think it'd be a good idea to print a few sensible rules for the motorists and pedestrians in our neighborhood. We could print them on my press.

JACK—Say, how about asking our neighborhood Boy Scout Troop to help with this? They'd be glad to hand out Tom's safe walking and safe driving rules. Their leader, Mr. Braddock, lives next door to me and I'll talk to him.

JANE—The Girl Scouts will help too, I think. I read where they went around in one city and helped mothers of small children fix up their back-yard play yards that Tom spoke about.

SUE—Yes, let's get them to join forces with us. My mother is secretary of the P.T.A. Those parents will help, I know.

CAPTAIN JIM—And I'll tell Mr. ..... (Principal) and our Patrol Supervisor of our plans; then I'll go down to the Auto Club which gives the school these belts and badges and tell them what we want to do. I'm sure they'll help us with ideas too. (*Turns to Mary.*) Got that all down, Mary?

MARY—I've got enough to remind us anyway.

CAPTAIN JIM—All right, gang, let's go. And all meet back here tomorrow after school. Bring any others who want to join our safety campaign.

(*Excited chorus ad lib as group breaks up. Exit in pairs.*)

Scene 3

(*As the curtain rises, Jim, Mary, Jane, Bill, Jack, Tom, and Sue are seen squirming about, ill at ease. On Spectators' chairs are Mrs. Simmons, Mr. Fletcher, Mrs. Raleigh, Mr. Gray, Mr. Jones, and six or eight others, as space will permit. Those at the council table are seated exactly as they were in the first scene. Crowd ad libs as curtain rises.*)

MAYOR (*bangs with gavel; crowd becomes quiet*)—Last month the Council met to do something about the many traffic accidents we are having. We could *not* agree on what to do. Today Mr. John Fletcher has asked for permission to speak on the subject. Will you present your ideas, Mr. Fletcher?

MR. FLETCHER (*stands*)—Thank you, Mr. Mayor. Let me introduce my son Jim, Captain of the School Safety Patrol. (*Jim rises, and Mayor, Council Members, and the Spectators crane necks to look at him. He sits down.*) The reason I am here is because of the fine traffic safety job he and his schoolmates, Mary, Jane, Bill, Jack, Tom, and Sue (*all rise in group and sit down again*) have been doing in our neighborhood. Jim came with me to your last meeting because he was so interested in traffic safety. The next day he called a meeting of his Safety Patrol. He asked for ideas. Then the Patrol Members started to work. Some of our neighbors came along tonight to tell you how much safer *our* neighborhood is now. (*Sits.*)

MAYOR—Thank you for your explanation. You say some of your neighbors are here and would like to speak?

MRS. SIMMONS (*interrupting as she rises*)—Yes, Mr. Mayor, I want to be the first to tell about the work that these young boys and girls have been doing. My house is at the corner of Elm and Fifth Streets. Every morning and noon I sit and look out the window and see the fine job the Patrol is doing in protecting the school children and in setting a real example for the older people. I saw one mother yesterday do something that just wasn't right. It was at a time when the Patrol boy wasn't there. She had her little boy by the hand and when they came to the corner the signal was red, but she started across anyway and what do you think the boy did? He held his mother back and pointed with his finger at the red signal. But such things do not happen often. The mothers and fathers of the boys and girls going to school at my corner have learned to appreciate the Safety Patrol and most of the time they set a good example. (*Sits.*)

MAYOR—Your name, please?

MRS. SIMMONS—Tilly Simmons.

MAYOR—Thank you. Would someone else like to speak?

MRS. RALEIGH (*rising*)—I would, Your Honor. I am Mrs. John Raleigh. I wanted to tell you that one of the members of the Patrol came to our neighborhood Mothers' Club and suggested that we fix our back yards so that the little children will stay in them and not play in the street. Some of the Patrol boys came and helped us fix sand boxes and make swings. The Mothers' Club was very grateful for their help. We think this play-yard idea is fine and we suggest it to other mothers in our city, so as to stop accidents to small children.

MAYOR—Well, I'd say that *is* a good idea!

MRS. RALEIGH—And you can be sure that our Mothers' Club will do everything possible to help other parents throughout the city make these back-yard play yards. (*Sits.*)

MR. GRAY (*stands up and speaks in a high, piping voice*)—Mr. Mayor, in all my eighty-two years I never had anything happen to me like what happened yesterday, when one of the Patrol boys from the ..... School saved me from being hit by a car. I can't walk so fast and I have to use this stick. (*Holds up cane.*) I can't see the traffic signals very well, so I must have started across the street when the light was red. Well, a lad who was on duty to help the school children cross safely held me back when I started to cross and he saved me from being hit by a car. I got to talking to him about safety afterward and I was surprised—he knows all about it! He made me realize how careful I must be. Then I put up my hand like this (*raises hand in pledge attitude*) and I promised him that I would be careful, I would watch the lights very carefully, and I would cross only at the corners and I would watch for turning cars. (*Sits.*)

(*Applause from audience.*)

MAYOR—Excellent! Excellent! Thank you, sir. Someone handed me this little Safety Rules Card (*holds up card*) and wanted to speak about it. Who was it?

MR. JONES (*rising*)—I, Mr. Mayor. I wanted to tell about the card and read what was on it because it is another example of the fine work that the Safety Patrol is doing. I understand one of them has a little printing press and fixed up a lot of those safety cards. (*Mayor walks over and hands card back to Mr. Jones, who holds up card.*) Then they arranged with the Boy Scouts to deliver them all over our neighborhood. Mr. Mayor, it would be a good idea to circulate these rules to everybody who lives in our town. (*Reads.*) "Rules for safe walking. Follow them at all times, but be doubly alert at night when most adult pedestrians are killed. Carry or wear something white at night to help drivers see you. Cross only at crosswalks. Keep to the right in the crosswalk. Before crossing—look both ways. Be sure the way is clear before you cross. Cross only on proper signal. Watch for turning cars. Never go into the roadway from behind parked cars. Where there is no sidewalk, and it is necessary to walk in roadway, walk on left side, facing traffic." (*Sits.*)

MAYOR—Thank you, Mr. Jones, for presenting a very practical suggestion. (*Looks in direction of Captain Jim and Members of the Patrol.*) Boys and girls—that was a fine idea, worthy of adoption in our community. (*As the Mayor speaks, there is a commotion around Tom. The others are nudging him to stand up. He finally does, holding up a package of the cards which Mr. Jones has been describing. The Mayor addresses Tom.*) What is it, young man?

TOM (*hesitatingly*)—I brought along a bunch of those cards and how would it be if our Patrol Members handed one to everybody at this meeting to take home to show to his family and friends?

MAYOR—Very good. Very good. Go ahead! (*Sits down.*)

(*Members of the Patrol accept cards from Tom and distribute them to Spectators. If possible, they go down off the stage and distribute the cards so that each person in the audience gets one.*)

(*During procedure it can be seen that the Mayor and Members of the Council are whispering together. The plan of distribution should be worked out so that the members of the Patrol group are not off the stage too long. After making the distribution, they return to the stage and are about to take their places again when the Mayor, rising, stops them with a wave of his hand. He walks to the front of the stage.*)

MAYOR—Stop! And all come over here. (*Patrol Members assemble at side of Mayor in line facing audience.*) While you were distributing your cards, the Council had a discussion about your fine work. We are very proud of you boys and girls. Your Safety Patrol of the ..... School has shown the Council some very practical ways to reduce accidents. And you boys and girls deserve much credit for going ahead with your fine ideas. The Council will see that your ideas are adopted and used in other neighborhoods in our city. I'm sure they'll prove valuable in reducing traffic accidents. I want you to know that we appreciate the job you have done. I want to make a presentation of this pin for distinguished service to our city. I hope you will wear this little pin as a reminder to set a good example yourself and to always help others in preventing accidents.

(*Applause from Members of Council and Spectators as the Mayor pins the award on each member of the Patrol and shakes hands.*)

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Johnny Learns about Dinosaurs

(*Continued from page 29*)

It is believed that they ate only leaves and grass."

"Couldn't any of the dinosaurs fight?" asked Johnny in disappointment.

"Certainly they could. I expect one kind of dinosaur could have beaten two elephants at the same time!"

"Jeepers," breathed Johnny.

"There was one called the king dinosaur and he could probably have overcome any of the others. He was not as large as the thunder lizard, but he had long sharp teeth and claws. The king dinosaur had large hind legs, and a long tail. He probably hopped around like a kangaroo."

"Did any dinosaurs have horns?"

"Yes, many had horns. One of the largest with horns was called the three-horned dinosaur. He had three long horns on his head. This dinosaur also had a large bony plate over the back of his neck. I expect he could have given even the king dinosaur a good fight. There were also some dinosaurs that could fly."

"Flying dinosaurs?" asked Johnny in surprise. "How big were they?"

"Not as large as many people imagine," replied his father. "Some of them had a wing spread of about twenty feet. This is larger than the wings of any living bird. But the bodies of the flying dinosaurs were small. Their wings were made of skin like those of a bat."

"Could they have carried a man away?"

"No, Johnny, they were not large enough for that. Besides, flying dinosaurs did not have any teeth."

"No teeth?" exclaimed Johnny. "What did they eat?"

"They probably ate fish," Mr. Jones assured his son. "Birds do not have teeth, and many of them eat fish without trouble. Oh, I almost forgot. Dinosaurs also laid eggs, and some dinosaur eggs have actually been found."

"Did they hatch any dinosaurs?" questioned Johnny excitedly.

"None have ever been hatched. You see, the dinosaur eggs that have been found were fossils. That means they had all turned to stone."

"I'll bet it would have been fun to live at that time."

Mr. Jones smiled. "I imagine it would have been interesting, but remember you would not have had any movies, bicycles, or automobiles if you had lived then. And, you might have had trouble staying out of the dinosaur's way."

Johnny thought for a moment. "Why don't we have dinosaurs now, Dad?"

"No one knows for sure, Johnny. The weather may have become too cold for them. Possibly some of the smaller animals ate too many of their eggs."

"Were dinosaurs the largest animals that ever lived?"

"They were the largest that lived on land," his father replied, "but even today there are some animals even larger than dinosaurs."

"What are they?"

"Whales," Mr. Jones answered. "They live in the ocean, but that's a story for another day. By the way, would you like to see some dinosaur skeletons?"

"Oh, boy, I sure would, but where?"

"We'll go to the museum this Saturday," his father promised. "How would you like to ask Joe Donner to go along?"

Johnny could only say, "Oh, boy," before he was out of the room to find his friend Joe and tell him about Saturday's trip to see dinosaurs.

Mr. Dragonfly's Secret

(*Continued from page 29*)

something like a big mud-colored grasshopper. But what made me look so very ugly was my underlip. It stuck way out and had hooks on the end of it. I caught my food with these."

"I hope you didn't have to stay a nymph very long," Molly said.

"Almost three years," sighed Mr. Dragonfly. "And all the little things that lived in the pond were afraid of me. I was very fierce."

"Goodness gracious," Molly exclaimed. "How did you ever get over being so ugly?"

Mr. Dragonfly looked a little puzzled. "I really don't understand it myself," he said. "One day I just started walking, and I walked until I came to a water reed growing near the bank of the pond, and I climbed to the top of this reed. It was hard going, for I was very tired, but finally I came out in the sunshine."

"Didn't it seem strange?" Molly asked.

"Very strange, but the strangest thing of all happened next. My back split open."

"Oh," Molly sympathized. "Was it like when Tommy Toad gets a new skin?"

"Yes, I guess so," Mr. Dragonfly replied, "except I didn't get just a new skin, I got a new *me*. When I climbed out of that old skin and dried myself in the sun, I discovered I had wings and didn't look the least bit as I had before."

"Mr. Dragonfly," Molly said, "will you ever have to go back and live in the pond again?"

Mr. Dragonfly shook his head. "I would be very unhappy if I did have to go back. I like it so much better with wings so I can fly around."

"I'm afraid I wouldn't have liked you when you were a nymph," Molly confessed.

Mr. Dragonfly laughed. "I'm sure you wouldn't," he agreed, as he moved his wings lazily in the sun. "Well, I guess I had better fly along now, Molly."

"It's been so much fun talking to you," Molly Water Rat said.

Mr. Dragonfly's big popeyes twinkled. "Remember, you must not tell anybody my secret," he said.

"No, indeed I won't," Molly promised.

Mr. Dragonfly waved his wings, and darted away. Up, up he went until Molly couldn't see him any more.

Molly sighed. She didn't want to play spying any more. She just wanted to sit and think about Mr. Dragonfly's secret.

Athens

(Continued from page 67)

names and titles are engraved on their chairs. Today, in this same theater, very young Athenians are being aired in perambulators.

But let us descend from the Acropolis and cross the road to Mars Hill where St. Paul preached his sermon on "the Unknown God." A Greek of today tells us how Paul stood on the pinnacle of Mars Hill, facing the unsurpassed beauty of the temples of the Acropolis, and spoke of a God quite unknown. As was the custom of the Athenians, they listened to the oration and argued the merits of paying homage to a God unknown when they already had a religion rich in gods and goddesses. We are surprised at the fervor with which our Greek friend relates the story. To him it might all have happened just this morning. But it is thus with the Greeks—there is very little separation between the past and the present.

As we climb about the rocks, we pause with other passers-by to look at Paul's words inscribed in Greek on a bronze plaque which has been inserted in the face of a great rock. . . .

In the Agora—the onetime marketplace—the American Classical School is diligently unearthing the ancient city and putting it together piece by piece. Each bit of stone or marble is carefully marked and notes are made as to where and how it was found. Some workers use tools as delicate as a surgeon's instruments.

Our walk continues toward Lycabettus and through the Roman Agora with its double market gate. Directly opposite the gate is the Temple of the Winds, together with a Byzantine church and a Roman arch. We pass under the arch and down onto the wide streets of modern Athens—past the University buildings, Constitution Square, and the Royal Palace. Evzones, the Royal Guards, look straight ahead as we walk close for photographs.

Ahead of us is a large city park with luxuriant vegetation. We make our way through the park, and then pass under Hadrian's Arch into the area of the Temple of Olympian Zeus. This great structure was completed by the Emperor Hadrian. Although it is perfect in its design and execution, we are told that devotees of pure Greek architecture look upon it with disdain, because it is comparatively new, being Roman. The remaining columns give some idea of the enormous scale of the construction.

"New Scotland"

(Continued from page 47)

with the church-crowned hill and the peaceful, fragrant meadows still rolling gently to the sea.

The charming Memorial Park, maintained by the Dominion Atlantic Railway, is reminiscent of the hauntingly beautiful memorial garden at Stoke Poges in England. The museum is an exact copy of the old Acadian church. Standing before its entrance is an appealing statue of Evangeline, a sad reminder of a tragic episode.

Not far distant were the diked fields and the ancient graveyard, and I could almost envision the parish priest, followed by the children, and hear the Angelus sounding softly on the air.

Next morning I strolled through the Halifax Public Gardens which were ablaze with thousands of flowers and ornamented with memorial trees from every part of the world. Reminders of bygone days include the bandstand erected in 1887 to commemorate the Golden Jubilee of Queen Victoria and a fountain placed in the garden on her Diamond Jubilee. Close to the great wrought-iron gates, bearing the Halifax coat of arms, is a bust of Sir Walter Scott and, in a smaller park opposite, a statue of Robert Burns.

Hearing the sound of music and the tramping of feet, I joined the crowd to watch the Central Band of the Royal Mounted Police, from Ottawa, swing smartly along, their scarlet coats making a vivid splash of color in the wide, tree-shaded street. Three floats of the Royal Canadian Navy depicted naval gunnery in 1752, 1852, and 1952. The Army's float was a model of famous old Citadel Hill which still guards the landlocked harbor of this city called by Kipling *the Warden of the North*. The Halifax Rifles Pipe Band marched proudly past in kilts and with pipes shrilling lustily. Floats entered by Halifax businessmen added interest, variety, and beauty.

In the afternoon I visited Dalhousie University to attend the Highland Gathering, when lads and lassies from all over the province competed in Scotch dances and the playing of the pipes. Dressed in Highlander costumes, the small fry, teen-agers, and even boys in the service danced the Highland Fling, Reel of Tulloch, Seaan Triubhas, Irish Jig, and Sailor's Hornpipe. The objective of the Dartmouth Scottish Society is to develop dancers and pipers so that Scottish appreciation may never wane. The only Gaelic school in North America is located at St. Ann, and visitors come here from many distant points to attend the sessions and the annual Gaelic Mod.

The climax of this exciting day was reached with the Venetian Night scene on the Northwest Arm, with fifty thousand enthusiasts watching the brilliant spectacle. Boathouses were illuminated with strings of colored lights and lighted launches moved up and down the Arm. A Navy helicopter dropped varicolored flares, colored streams of water rose from Navy fireboats, and there was a glittering display of fireworks. In the city, dancing and merrymaking went on in the streets until the old town clock struck midnight.

Upon my return to Digby, I boarded the "Princess Helene" to cross the Bay of Fundy. Landing at St. John, New Brunswick, I traversed part of that interesting province before reentering the United States and traveling southward through the Maine woods to Portland.

Scintillating Nassau

(Continued from page 47)

English left-hand traffic along Bay Street was a mixture of sturdy horse-drawn drays, some automobiles, and many natives' bikes alongside slow-moving black tourist carriages.

A white statue of Queen Victoria stands before the colonial-style Post Office. Farther on is the huge, pink British Colonial Hotel, site of Fort Nassau, 1697. A remnant of pirate days is an old well on the hotel grounds, once used by Edward "Blackbeard" Teach to water his ships.

A high spot of interest overlooking the western part of the harbor and Hog Island is Fort Charlotte, a mile from the heart of the city. This largest of Nassau's three forts was named for the consort of King George III. Built between 1787 and 1789, it prevented invasion of New Providence Island. Now it is used as a signal station, and is a mecca for sight-seers.

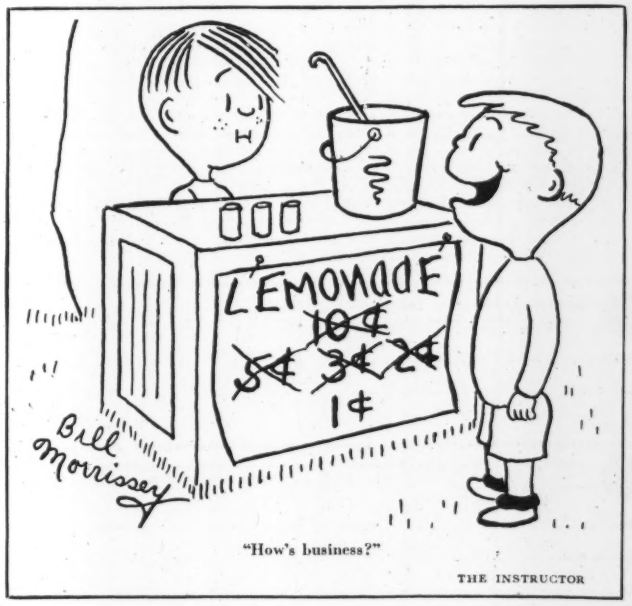
Miles upon miles of smooth ocean beach, fine estates, and lush, tropical countryside greeted our eyes on the ride around the island. Everywhere the *Poinciana regia*, "glory of the summer season," spilled its flame-red or orange blossoms over walls and gardens. There were delightful vistas of bays and cays along the Out Islands, some privately owned.

Contrasts of modern and ancient were seen at Oakes Field, the government airport opened in 1940 by Sir Harry Oakes, and near-by Grant's Town, the oldest native settlement on the island. Among the neat, pastel-colored homes and stores were silk-cotton trees with huge, odd-shaped trunks.

Government House, on Mount Fitzwilliam, had as its first guests in 1932 Winston Churchill and Mrs. Churchill. From 1940 to 1945 it housed the Duke and Duchess of Windsor. The statue of Christopher Columbus in front of this house was executed in London under Washington Irving's direction.

Afternoon free time, following another more-than-filling meal aboard

(Continued on page 73)



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City ..... Zone ..... State 6-53

FREE **DUKANE CORPORATION.** Please send me your descriptive booklet showing the many features for school use of the NEW DUKANE True Fidelity Tape Recorder, as shown on Page 84.

INS. 430

Name ..... Grade .....

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City ..... Zone ..... State 6-53

FREE **AUDIO EDUCATION, INC.** Please send me information about recordings for ☐ phonics; ☐ poetry; ☐ folk tales; ☐ music; ☐ square dances; ☐ rhythms.

INS. 95

Name ..... School .....

Street or R.D. .....

City ..... Zone ..... State 6-53

FREE **DA-LITE SCREEN CO., INC.** Please send me your new audio-visual teaching material: (check one or both) ☐ "COLOR MAGIC" booklet for improving my movie and slide shows; ☐ Planning for Effective Projection.

INS. 440

Name ..... Grade .....

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FREE **STANDARD PROJECTOR & EQUIPMENT CO.** Please send full information about the New STANDARD 500C PROJECTOR for FILMSTRIPS and 2" x 2" SLIDES.

INS. 454

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FREE **BELL & HOWELL CO.** Please send me your new booklet on Magnetic Sound Movies, "NEW VOICES FOR EDUCATIONAL MOVIES."

INS. 34

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 6-53

FREE **GOLDE MFG. CO.** Please send me your Audio-Visual booklet **"Projector Gems"** as described on Page 94.

INS. 450

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 6-53

Yosemite Has Something for Everyone

BETTY S. HOLDER

Teacher, Grade 2, William T. Machan School, Phoenix, Arizona

LOVELY Yosemite is everyman's vacation land, a high point on any world tour. When one speaks of Yosemite, one speaks in superlatives! So I soon discovered, last summer, working as hostess in the Camp Curry dining room in Yosemite Valley.

A man who had traveled the world over—met on one of my early-morning hikes—said that Yosemite Park offered more kinds of beauty than any similar area anywhere.

For the naturalist, there are twelve hundred varieties of flowering plants; the park is a text on glaciation for the scientist; it's a photographer's paradise; the sportsman and outdoor man find excellent fishing, swimming, and mountain climbing from the easiest trails to sheer rock cliffs; the world-weary find in it a haven of serenity, peace and inspiration.

The glacier which carved U-shaped Yosemite Valley left high, hanging valleys whose streams became wondrous waterfalls. I first saw them when, after a day's trip by bus, I arrived in the valley in late spring. Melting snow caused all the falls to leap and froth in raging, fantastic beauty. The giant white bracts of Pacific flowering dogwood graced the scene, and azaleas were in bloom.

Some of the spirit of Indian legends seems to linger in the valley. Yosemite (meaning *grizzly bear*) was the name of the tribe that lived in the valley when it was discovered by white men. They had taken this name because their chief had subdued the great beast. The waterfalls too have Indian names as well as those given them by white men.

Fairest of all are Yosemite (Cholak, *the high falls*), the highest free-leaping falls in North America. The top fall is 1,430 feet high, nine times the height of Niagara! A series of cascades makes the middle fall, while the lower fall drops 320 feet clear. The horse trail to the top of the highest fall is hot and dusty, full of switchbacks, but as I leaned over the guard-rail at the top I felt no fear—rather exhilaration—in looking down on the wondrous plunge of waters.

On the night of a full moon, we drove the full length of the valley. It was like an enchanted land with the fragrance of the night air, the strange glow of moonlight on the cliff walls, the quicksilver of the waterfalls.

"Let the fire fall!" nightly heralds a man-made spectacle in Yosemite Valley. From Glacier Point, more than 3,200 feet above Camp Curry, a mere trickle of red sparks becomes a thrilling 1,400-foot cascade of fire.

A thirty-mile drive through lovely forests took me up to Glacier Point for a panoramic view. From there I looked straight down on the valley and on Camp Curry. Yosemite Falls were across from me, and to the right were picturesque Vernal and Nevada Falls. Half Dome seemed close enough to touch, and beyond were the snow-covered Sierras.

The same day that a sight-seeing bus took me to Glacier Point, I went to the Mariposa Grove of big trees, the giant sequoias. The aisles through these ancient trees have a cathedral-like quietness, inspiring reverence.

Short hikes in the valley take one to such interesting places as Old Village and the Swinging Bridge; Happy Isles, where the foaming river keeps the air always cool; and pretty Mirror Lake—but the ambition of all hikers is the steep cable-climb up bald Half Dome. The route takes one up the Merced River along the green Mist Trail, near Vernal Fall, up beyond graceful Nevada Fall, through the lovely Little Yosemite Valley. Then comes the steep but rewarding climb.

"Let's head for the high country," my Sunday-off friends of the dining room said in late June. My expectations were up, but the realization topped them, for the High Sierras reminded me of Switzerland. We climbed to the highlands in a convertible, for in a closed car one misses much. From the Tioga Road, we hiked over crusty snow humps to May Lake, following the telephone wires. These sometimes lay on the surface, the snow was so deep. Topping the final crest, we entered a fairytale fantasia of blue and silver-white, with just a few touches of green. The vivid blue sky contrasted sharply with the snowy edges of the lake and rugged Mount Hoffmann. The frozen lake was a softer, translucent silver-blue.

The Tioga Road follows the very edge of Tenaya Lake, surely one of the world's most beautiful lakes, in an incomparable setting of sloping granite cliffs. At Tuolumne Meadows, we climbed the steep 500 feet of granite Lembert Dome for a marvelous circle view of snow-capped peaks.

Late spring is the best time for the waterfalls, but late summer is best for flowering meadows, especially in the high country. Badger Pass, of skiing fame, was a glorious garden of wild flowers. On the Merced Lake Trail I emerged from dark, mysterious forests into a light, airy, floral fairyland.

Vogelsang, highest of the High Sierra camps at 10,000 feet, I loved best of all. Up in the high country, away from the crowds, there was a fine feeling of camaraderie and brotherliness. Troubles seemed to melt away like snows in the summer sun. From Tuolumne Meadows, our trail took us by a long route to the noble white shaft of Vogelsang Peak. When finally we climbed the last hill, this was the ultimate, the top of the world—fulfillment—a vision and an emotion.

FREE **BRITISH INFORMATION SERVICES.** Please send me a copy of your catalogue of Coronation materials: Sound Films, Filmstrips, Books, Picture Sets, etc.

INS. 209

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 6-53

FREE **AMERICAN OPTICAL CO., Projector Division.** Please send me descriptive literature on complete line of still projectors including: Opaque, combination slide and filmstrip, slide, and overhead.

INS. 81

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 6-53

Across Sweden by the Göta Canal

EMMA GREEN

Teacher, Grade 7B (Geography), Lafayette Junior High School, Lincoln Park, Michigan

A FASCINATING travel picture of the Göta Canal in Sweden, shown on television, sent me scurrying to the Kirby Travel Bureau in Detroit. There I obtained reservations on the Swedish American liner "Stockholm" for the Atlantic crossing. The Swedish National Travel Office in New York City arranged my Göta Canal trip, and also a trip to northern Finland. . . .

Gothenburg, where we landed, is the second largest city and also the principal port of Sweden. I found interesting shops, excellent museums and theaters, a concert hall, and numerous parks. The city is a tourist center. Its harbor, filled with craft of all sizes from fishing smacks to ocean liners, is ice-free in winter. We saw many docks where boats were built or repaired.

I boarded the "Ariadne" on July 16. There are quicker ways to travel from Gothenburg to Stockholm than by the Göta Canal, but none is more pleasant. New acquaintances, rest, enjoyment of nature, increased knowledge of the country and its people—all may be found in this trip of three days and two nights.

Cattle raising, farming, and everyday occupations of many kinds were going on so close to the boat that we talked with people on shore. Since the canal passes through ancient, but active, communities, we came in contact with many aspects of Swedish life and customs.

This waterway between Sweden's east and west coasts was planned as early as the sixteenth century, but it was not completed until 1832. To have such a connection between the North Sea and the Baltic was a matter of national importance. The best-known engineers on the project were Nils and John Ericsson, the former a builder of railroads and canals, the latter known to Americans as designer of the famous ironclad, the "Monitor."

The length of the entire route from Gothenburg to Stockholm is 347 miles, but only one third of this distance is artificial canal. For the other two thirds, a chain of lakes and rivers is utilized. Most of the canal is about 73 feet wide and 12 feet deep. Sixty-five locks, 97 feet long, lift boats a total of 300 feet above sea level. Some are operated by electricity, but a few are opened and closed by hand. Boats are not allowed to travel faster than five knots an hour. The canal's winding course is accounted for by the fact that its planners had to consider soil variations.

The vessel made several stops at old cities. At Vadstena we docked below a castle. With new-found friends I wandered about the quiet streets and visited an inviting coffee shop. The castle, built in 1552, was still in excellent condition. We walked around the moat, entered the huge yard, and had our pictures taken.

On Lake Vattern, about lunchtime, wind and waves shook our little craft, but after all what is a boat trip without a little storm? Meals were of the plentiful Swedish type. *Smörgåsbord* came first, followed by hot dishes. Coffee was served in the lounge.

From the deck, we saw white churches with tall spires shining in the afternoon sun. There were fields of rye and wheat, sugar beets and clover. Women working in the fields smiled as the boat slowly passed.

At Berg there were fifteen locks which lowered the "Ariadne" nearly 122 feet. First came four pairs of locks, then a basin, and finally seven more locks which seemed to plunge steeply into a lake. We were all on hand to witness this lowering of our boat and to admire the dexterity displayed in navigating a narrow passage. On the shore was a monument to the memory of sixty thousand soldiers who helped build the canal.

As we approached Stockholm, the glittering water stretched toward hills covered with red-roofed buildings. We saw islands and many bridges. Stockholm is often called "The Venice of the North." When we neared the Town Hall, with its striking tower, we knew we had arrived.

In Stockholm stores, glassware, particularly, absorbed our interest—engraved crystal, smooth opaque glass, mushroom vases, flower-shaped trays, glass enclosing captured bubbles, and filmy smoked glass. We admired, also, artistic silver spoons, decorated with coats of arms in enamel.

EDITORIAL NOTE: During the summer of 1953, Stockholm is having a Jubilee Celebration of its 700th birthday.

Scintillating Nassau

(Continued from page 71)

our ship, meant browsing in the quaint Bay Street shops with their exquisite British, French, and Scotch wares, and in the native markets. Oh, for a trunk or a trailer to carry back, for practically a song, the straw handbags, baskets, and hats, sisal articles, and seashell jewelry of deft design! At all the straw markets, we were impressed by the genuine friendliness of the natives.

A short walk along winding streets lined with pink, yellow, and white houses brought us to the Royal Victoria Hotel and its exotic gardens. Farther on, we climbed the sixty-five steps of the old Queen's Staircase. The steps were carved by slave labor from solid rock in a gorge near Fort Fincastle. From the fort, there was a marvelous panoramic view.

Nassau's colorful waterfront was a source of endless interest. Bahamian-built sloops, with sails furled, formed a pleasing pattern against the sky. Daily they brought tropical fruits, vegetables, and lumber from the Out Islands to the former sponge dock. One small boat had just come from Cuba, and another from the Bahamas' Long Island, with goats still aboard.

Next morning a boat ride to the marine gardens gave us pictures of the ocean floor through a glass-bottomed section of our launch. Under us were starfish, yellow grunters, various kinds of blue and black fish, coral, sea ferns, fans, plumes, and sponges. Our guide pointed out a huge sponge worth fifty dollars. White sand, and coarse, green stubby sea grass used in making iodine, furnished the backdrop for creatures enacting a drama of underwater life.

In midmorning came the climax of our journey. The boat landed us on Hog Island. A long walk under Australian pines brought us to Paradise Beach, aptly described as "the next thing to heaven." Here was a secluded bay, rimmed by palm-fringed shores of creamy-white, velvety sands, gay beach umbrellas, and thatched-roof shade huts. The crystal-clear water varied from beryl-aquamarine to sapphire blue. . . . Back in town, toots from our steamship warned us that our sojourn in Nassau was over.

Other Audio-Visual Coupons on Pages 72 and 74.

FREE **CURRICULUM FILMS.** Please send me complete information on "HOW TO TEST CURRICULUM FULL-COLOR FILMSTRIPS" in my own classroom or in the school auditorium, without any obligation whatsoever. I will need a screen, a projector and Curriculum Films to make the test.
INS. 148

Name ..... Grade .....
Street or R.D. ..... School .....
City ..... Zone ..... State 6-53

FREE **AMERICAN FILM FORUM.** Please send me your latest informative brochure telling me all about the American Film Forum Series.
INS. 456

Name ..... Grade .....
Street or R.D. ..... School .....
City ..... Zone ..... State 6-53

FREE **AUDIO VISUAL SCHOOL SERVICE.** Please register my school with your "Free Film Strip Service." I understand this will entitle me to receive regular shipments of Educational Filmstrips free (including postage) for permanent placement in my school library.
INS. 457

Name ..... Grade .....
Street or R.D. ..... School .....
City ..... Zone ..... State 6-53

FREE **REEVES SOUNDCRAFT.** Please send literature on: ☐ Soundcraft Magnetic Recording Tape; ☐ Magna-Stripe Magnetic Striping on Film.
INS. 458

Name ..... Grade .....
Street or R.D. ..... School .....
City ..... Zone ..... State 6-53

FREE **PEERLESS PROCESSING CORPORATION.** Please send me the following brochures: ☐ "PEERLESS POINTERS" on film protection and preservation; ☐ "THAR'S GOLD IN THEM OLD FILMS" on Peer-Renu treatment of shrunken negatives and originals.
INS. 459

Name ..... Grade .....
Street or R.D. ..... School .....
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See famous old buildings
at Williamsburg
VIRGINIA

A visit to this restored 18th century city is a rewarding experience for the entire family. American history lives in its famous buildings like the Wren Building, oldest college structure in the country, where Thomas Jefferson studied. Fine lodging in modern hotels, colonial cottages and restored taverns. Recreations include tennis, golf, swimming, cycling.

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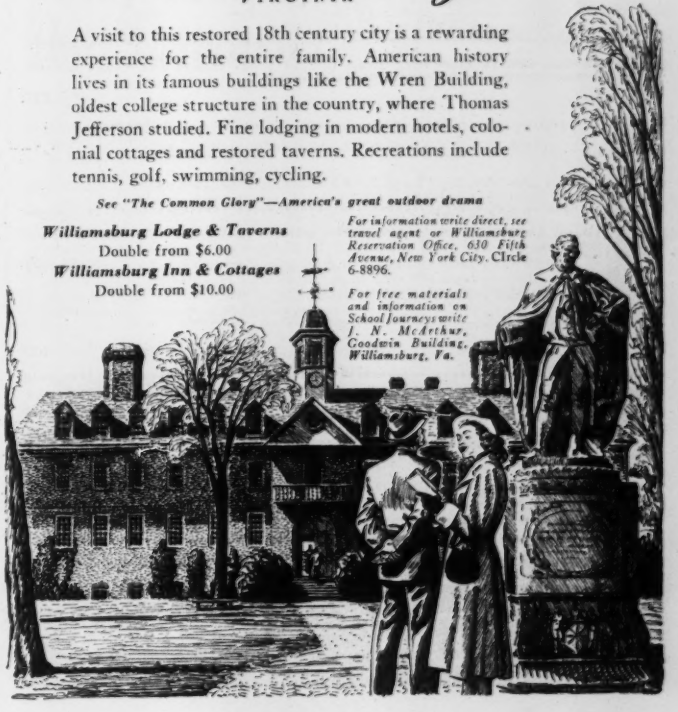
For information write direct, see travel agent or Williamsburg Reservation Office, 630 Fifth Avenue, New York City. Circle 6-8896.

For free materials and information on School Journeys write J. N. McArthur, Goodwin Building, Williamsburg, Va.



Audio-Visual Materials . . . for You

MAIL TODAY

FILL IN COMPLETELY the coupons for the items you want. Clip these coupons and send them in one envelope—with any required remittance—directly to *Coupon Service, THE INSTRUCTOR Magazine, Dansville, N.Y.*

Clip each coupon individually. Coupons are on pages 62 (Travel); 72, 73, 74 (Audio-Visual); 76 (General).

FOR 24-PAGE AUDIO-VISUAL SUPPLEMENT, SEE PAGES 77-100.

FREE **ENCYCLOPAEDIA BRITANNICA FILMS.** Please send "Where-to-Use EBFilms Guide" (Utilization Listing) and "Quick Reference Order Blank" as mentioned in EBF advertisements. Also send new Filmstrip catalog.

INS. **68**

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Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 6-53

FREE **AMPRO CORPORATION.** Please send me your new audio-visual teaching aids:
☐ "Teaching with an Ampro Tape Recorder."
☐ "Teaching with 16mm Motion Picture Projectors." (Check one or both.)

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Name of School and Address .....

Attention of ..... Position .....

City ..... Zone ..... State 6-53

FREE **CORONET FILMS.** Please send me your new 1953-54 catalogue of Coronet Instructional Films.

INS. **97**

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 6-53

FREE **MOODY INSTITUTE OF SCIENCE.** Please send me descriptive literature on the Institute's 35mm Filmstrips and 16mm Motion Films for classroom use and general assembly programs.

INS. **451**

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Street or R.D. ..... School .....

City ..... Zone ..... State 6-53

FREE **WALT DISNEY PRODUCTIONS.** Please send your colorful material giving rental rates and other details about Disney 16mm films and my nearest licensed Disney film library.

INS. **455**

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 6-53

FREE **CHARLES BESELER COMPANY.** Please send me a free copy of your Vu-Lyte brochure entitled "Opening the Door to the Mind with Vu-Lyte."

INS. **213**

Name ..... Grade .....

Street or R.D. ..... School .....

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FREE **YOUNG AMERICA FILMS.** Please send me your free catalog of Motion Picture Films and Filmstrips.

INS. **112**

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Street or R.D. ..... School .....

City ..... Zone ..... State 6-53

FREE **LIFE FILMSTRIPS.** Please send me complete descriptive information about: (1) LIFE'S series of black-and-white 35mm Filmstrips showing peoples and places important in the news today; (2) LIFE'S exciting color Filmstrips on art, science, history.

INS. **374**

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 6-53

10¢ **RCA VICTOR EDUCATIONAL SERVICES.** Please send me a copy of your new educational record catalog. I enclose 10c to cover cost and mailing charges.

INS. **163**

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 6-53

Pilgrimage to Kalaupapa

SISTER JEAN PATRICE, C.S.J.

Teacher, Kindergarten, St. Theresa's School, Honolulu, Hawaii

OUR day's excursion was not exactly a "trip." It was rather a *pilgrimage*, to the shrine of a great man's selfless devotion to his afflicted fellowmen and women cast out by the rest of the world. Yes, we were bound for Kalaupapa, the Leper Settlement made famous by the service and martyrdom of Father Damien.

One has to obtain a government permit to visit Kalaupapa and transportation had to be arranged. There are only two ways of reaching the settlement. One is by a dangerous and difficult climb down the Pali, the almost perpendicular mountain range which cuts off the settlement from the rest of the island of Molokai. The other way is by air, which we chose. (In Father Damien's day, persons made the trip by boat, transferring offshore to small craft for a hazardous landing through the pounding surf.)

It was raining as we taxied down the runway of Kahului Airport on Maui, but the rising sun struggled through a bank of clouds and arched the morning sky with one of Hawaii's matchless rainbows, and we accepted it as an augury of a wonderful day ahead.

It *was* a wonderful day, too, in its own way. In about twenty minutes, we were flying along the rugged coastline of Molokai. Barren uplands, interspersed with deep crevasses verdant with jungle growth, met our eye, as we looked down upon what had once been volcanic lava flows. Presently, our plane banked sharply and the pilot called out, "There's the settlement!"

We looked down on a roughly triangular spur of land jutting out from the base of the mountains. On two sides were rock-strewn beach and white-toothed combers. The landing strip looked infinitesimal! We banked out over the ocean and began our approach for a cross-wind landing, the only kind possible there. Finally we taxied to a stop before the small shed which served as a waiting room. Our first shock was experienced here.

The waiting room was a three-sided building divided by a barrier. On one side hung a sign reading PATIENTS; on the other, a sign reading VISITORS AND STAFF. That was all, but it was enough.

The superintendent of the settlement drove up and took us in his car to the convent of the Sisters of St. Francis, who are carrying on Father Damien's work. Along the road were clean little cottages, their yards a riot of gay Hawaiian blossoms—and across the road was one cemetery after another! These people, who live hand in hand with death, never seem to notice the grim presence.

At the convent, we were received hospitably and found breakfast waiting. Afterward we toured the settlement, with Sister Wilma, the hospital superintendent, in the Sisters' dilapidated station wagon. We visited the cottages, where patients live if they are able to help themselves. In the hospital we saw some patients having dressings changed and others receiving a daily injection of *promin*. This modern wonder drug alleviates one of the worst aspects of Hansen's disease (the preferred name for "leprosy"), by helping to heal running sores.

In one ward, a group of boys were working a jigsaw puzzle. Being a puzzle fan myself, I was soon finding pieces with them and promising to send them more puzzles—a promise I later was enabled to keep through the generosity of people in far-away Minneapolis.

Here in the hospital, as elsewhere, we met the line of demarcation. "These are the administrative offices and lobby. This part of the hospital is *clean*. Beyond that door, it is contaminated."

I like to think that I have my share of courage; but at first that word *clean* went through me like a knife. I was careful not to touch anything—that is, until I saw Sister Wilma quietly and casually touching the patients, examining their wounds and their dressings. I also saw their eyes, when they looked at her. It was then that I started helping the boys with their puzzle. I noticed how their manner toward me changed when I did it. (Yes, I scrubbed with green soap afterward, but I still had a lot to learn!)

Presently, we set off for the old part of the settlement, Kalawao, where Father Damien lived and inaugurated his heroic career of charity. We visited the little church he himself built; and we saw the altar step where he stood that fateful day when he first said to his parishioners, "*We* lepers. . ." We visited his onetime grave, now empty since his body was returned to his native Belgium.

Later, we took our picnic lunch to a cliff overlooking the sea. There we met Johnny (that, of course, was not his real name), one of the patients, and invited him to share our picnic with us. Johnny suffered from the nerve type of leprosy. He had no outer signs of the disease, but Sister Wilma told us that his was the most painful type. You would never learn that from Johnny!

A gay, handsome lad in his early twenties, Johnny's great love was hunting. He had his two dogs and his gun along, and after lunch we found ourselves part of a hunting expedition. We ended up shooting only at targets, but Johnny was delighted to find two Sisters good shots.

Later, we headed up the valley where Father Damien devised a way to bring water down to the barren settlement. Johnny warned us that there were wild pigs up this valley and that they were vicious. He advised us to take to the trees (literally!) in case we saw one. It was a stiff climb up the bed of the mountain stream, and conversation was held to a minimum. Suddenly a crashing in the undergrowth resulted in three individuals trying to climb the same tree! Not me, though; I know my limitations. I crouched behind a rock and hoped for the best. Then it came—a large and benevolent-looking bossy, who poked an inquiring face through the bushes, looked surprised at our outcries, and ambled peacefully away!

It was beginning to rain, so our hike up the mountain had to be cut short. Clambering down over the boulders was even harder than climbing up, and we were all grateful for Johnny's strong arm. We didn't even think of him as a patient any more; he was a *person*. . . .

Sister Martina, superior of the valiant little band of Sisters, and Sister Wilma drove us down to meet our plane. Who should be waiting there to see us off but Johnny! . . .

The flight back to Maui was like a return from Never-Never Land. We came down on the long runway to find another beautiful rainbow at the end of our journey. Somehow, it seemed right that it should be there.

Those mountains in the background are the Canadian Rockies in Jasper National Park and the building is the new center of activities at Jasper Park Lodge, which will be officially opened June 10. Jasper and Banff Parks are now linked by a highway that makes each easy of access from the other, and each has direct connections with East and West. (Photo by Canadian National Railways.) By the way, don't overlook the final announcement of our 1953 Travel Contest, on page 64, with the offer of a Free Kit of Travel Literature! Excerpts from 1952 prize winners are on pages 46-47, 72, and 74.

FOR CAMPERS. If you like to camp while traveling, you will find *Campground Guide* an invaluable aid. It lists over 2,000 campgrounds, most of them free, in the United States and Canada. It is issued by Campgrounds Unlimited, Blue Rapids, Kans.

SALUTE. Ever hear of Rebild, Denmark? Perhaps not; but it is a national park where every year, for forty years, the American Independence Day has been celebrated by Danes and Americans alike. In an amphitheater among heather-clad hills, not only the two national flags, but the flags of our 48 states, greet an audience of 50,000 gathered for a demonstration of international friendship and common devotion to democratic ideals. The park was presented to the Danish people in 1912 by Americans of Danish descent.

BERNE'S BIG DAYS. Mid-June will witness a notable celebration in Berne, the Swiss capital. From the 12th through the 14th, the 600th anniversary of the city's entry into the Swiss Confederation will be observed. On the 13th and 14th, the only traffic permitted will be parade floats. Tourists are being advised to book accommodations well in advance.

WORDS TO THE WISE. Wise, because they know that in traveling, the better prepared a tourist is, the richer will be his experience—and the fatter will be the homeward-bound pocketbook. In the available space, it is impossible to review adequately a remarkable group of books on the practical aspects of travel, bearing the imprint of Harian Publications, Greenlawn (Long Island), N.Y. But if you are going to travel this summer, or anytime, and want to do so economically, we recommend these publications as an excellent investment. In price they range from $1.50 down to 25 cents, and any one of them will give you much more than your money's worth. Here is the list: *Europe on a Shoestring; Speak Easy, Tip Easy, Save Easy* (European Language, Currency, and Tipping Guide); *Fiesta Lands* (Cuba, Mexico, Central America); *Bargain Paradises of the World; Where to Vacation on a Shoestring; Travel Routes around the World* (The Traveler's Directory to Passenger-Carrying Freighters and Liners); *How to Get a Job on a Ship; Freighter Life; Harian's English Recommendations* (Sights, Hotels, Shops, Restaurants); *Harian's French Recommendations.*

VISAS OUT. Americans traveling to Western Germany and Western Berlin will no longer require visas, according to announcement by the German Tourist Information Office. An agreement between the U.S. State Department and the Ministry of Foreign Affairs of the German Federal Republic has eased the way for visitors. A notable event in Berlin this summer will be the Third International Film Festival, June 18 to 27. Berlin's Festival Weeks, August 30 to September 20, will feature operas, plays, concerts.

ADDENDA. Last month when we listed organizations interested in promoting a combination of travel and study, we did not have at hand the current address of World Studytours. It is Box 523, Rye, N.Y. Among transportation lines which co-operate in arranging study tours (to South America) should be mentioned Moore-McCormack Lines, 5 Broadway, New York 4, N.Y.

From Days of the First Elizabeth to the Second

Queen Elizabeth I—with whose reign England began to emerge as a modern nation—visited Canterbury Cathedral in 1573. On June 2, 1953, Queen Elizabeth II has an important appointment at Westminster Abbey—for her coronation.

London is expecting a tremendous influx of visitors, not only for the great occasion but for the whole summer. Many places in the United Kingdom will have special festivities.

To offer all possible aid, British Railways are opening a large Travel Center in Rex House, Lower Regent Street, near Piccadilly Circus in London. They have also issued a series of six colorful posters in honor of the coronation, featuring scenes of historic and present-day pageantry. The picture at the right is a reproduction of the poster showing Elizabeth I.

It's practically impossible for you to even remember those aptitude tests or the three R's when you're drinking in matchless scenery as you meander to the top of Pikes Peak... or when your picture is taken as you boldly stand on the very edge of Balanced Rock! Yes, themes and summer grades fade from memory as you plan each day's activity... and your only worry is that you can't "see it all" in your much too short vacation.

COLORADO SPRINGS AND THE PIKES PEAK REGION IS THE PLACE FOR YOU!

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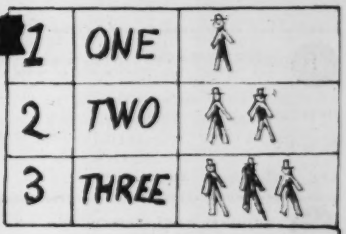
One of the many uses* of the Flo-master



As reported in letters from your fellow teachers, there are no less than 64 different types of work being done by busy Flo-masters in America's school rooms.

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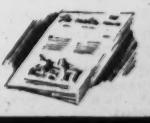

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FREE **FIRST LOAN COMPANY, Dept. B-133.** Please send me, in a plain envelope, complete information about your Borrow-By-Mail service for teachers, as described in advertisement on Page 3.
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FREE **WHEELER PUBLISHING COMPANY.** Please send me your free pictorial map of historic U.S. Trails and information concerning your high interest level books for low ability readers.
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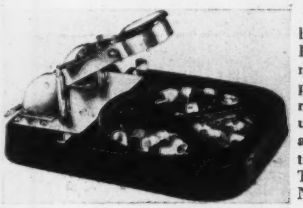
EDITORIAL NOTE: *Summer is a wonderful time to travel, rest, or take a temporary job. Yet before you know it August is torn off the calendar and school bells become more than just an echo. So—we've been thinking of what you might like to acquire for both personal and classroom use this summer and fall. Here are the results.*



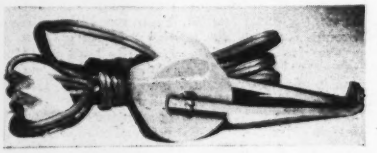
Summer-school notes or class plans can be neatly bound with the new Tauber Plastic Binding Kit. The punch which makes two holes through fifteen sheets of paper at one time and the 150 crack-resistant binding tubes make a compact unit. When bound, the pages turn freely and lie flat. The kit costs approximately twelve dollars and is manufactured by Tauber Plastics, Inc., 200 S. Hudson St., New York 13, N.Y.

Perhaps you've been mimeographing material for years, yet didn't know that a book had been written on the subject called *Fundamentals of Mimeographing.* To keep pace with progress the publishers, A. B. Dick Co., have revised the book, used a spiral wire binding for durability, and indexed A. B. Dick products. For further information write the publishers at 5700 West Touhy Ave., Chicago, Ill.

Try Steno-Creme, the rose-scented waterless hand cleaner for removing ink, lipstick, glue, mimeograph ink, and other stains. The cream comes in two- and four-ounce jars, and liquefies as you rub it on. No water is needed; wipe it off with a tissue or cloth. Steno-Creme is manufactured by Kelly Products Co., 813 W. Cedar St., Compton, Calif.

Bind-X, the label that is pressure-sensitive, can be used on wood, leather, glass, paper, and other materials. You just press on the transparent label (available in colors) and insert the desired typewritten or hand-labeled tab. A six-inch Bind-X label in one or one-half inch widths costs thirty cents. It can be cut as desired.

Address your inquiries to Cel-U-Dex Corp., 1 Main St., Brooklyn 1, N.Y.

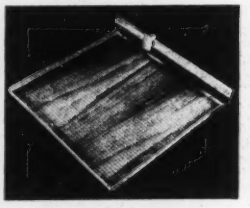


If your tape recorder is noisy, the recording head may have become permanently magnetized. Audio Devices, Inc., 444 Madison Ave., New York 22, N.Y., offers a Demagnetizer, which fits all standard recording heads. It is plugged into a 110-115 volt AC outlet and costs twelve dollars.

The Clear Plastic Utility Bag can be carried in your purse or pocket to the beach or shopping. The bag is made of sturdy vinyl plastic sewn with nylon thread. It also has a ten-inch zipper opening and costs $1.49 ppd. Order from J. K. Newmeyer, Dept. 23E, 506 Washington St., Allentown, Pa.

The glass-adhering, non-glare shields which are used by many motorists are now available for windows in buildings. Thermo-Glare Shields are of tough vinyl plastic and easily applied or removed. Descriptive Bulletin No. 110 is prepared by Filterzone Autovision Co., 641 Lexington Ave., Brooklyn 21, N.Y.

Rolcut trim-board is safe for kindergarten children to use! A self-sharpening and rotating wheel blade is enclosed in a protective aluminum carriage. The cutting wheel travels on a solid I-Beam track, neatly cutting paper, film, and other sheet materials effortlessly and accurately.



Rolcut trim-board is lightweight and ruled with one-half inch lines. It is available in several sizes from stationers or from the manufacturer, Zeus, Inc., P. O. Box 177, Sausalito, California.

A Speedry Brushpen makes a convenient chart, flash card, and poster writing tool. Why? You write on any surface in any of the eight brilliant colors. The results dry instantly and are waterproof. The felt nib pen fills itself, feeds automatically, and does not leak. A price list for this and other Graphic School Supply, Inc., items can be secured from them at Box 8002, Pine Station, Albany, N.Y.

When shopping for clothing or clothing fabrics this fall look for those made of Chromspun, the amazing color-fast material produced by Eastman. The rainbow colors do not crock, and are resistant to fading caused by light, atmospheric fumes, perspiration, washing, and dry-cleaning fluids.

Chromspun fabrics are also highly resistant to shrinkage or wrinkling, and dry quickly when laundered.

THE INSTRUCTOR audio-visual supplement

Building an Adequate FILM AND FILMSTRIP LIBRARY in the Small School

Irene F. Cypher

Administrative Officer, Film Library, and Associate Professor of Education, at New York University

Special Guest Editor for The Instructor *Audio-Visual Supplement*

I AM TEACHING in a small school. Should I encourage the audio-visual co-ordinator to set up a large library of films and filmstrips for our school?" This question is heard frequently today. The basic reason for developing a library or center is to provide resources which will enable teachers to cope with their curriculum problems and the individual needs of pupils.

A glance into school storerooms throughout the country soon reveals that many of them have quite large collections of pictures, maps, and miscellaneous pictorial material. When it comes to films and filmstrips, however, we find a wide variation in the amount of material available, particularly in the average small school. This appears to be due to two reasons: (1) budgetary troubles, and (2) indecision as to how much to purchase or rent.

THE things to take into consideration when contemplating the establishment of a film or filmstrip library are the same for all schools, large or small.

1. What are the educational needs of the pupils for which materials must be provided?
2. What are the curriculum areas for which illustrative materials are needed?
3. What is the repetitive frequency with which materials will be used by teachers?

There is absolutely no justification for the purchase of any material simply because one faculty member believes it might be nice to have on hand. Selection of all materials should be made only after consultation with the classroom teachers who will use them. Both the classroom teacher and the audio-visual co-ordinator should be guided by specific curriculum and individual pupil needs. These needs should serve as the guide to what is adequate in terms of quality of subject matter. The amount of material needed is determined by the extent to which materials, of a quality which justifies their being made part of a program, can be made available by the school's budget. If purchases are made in terms of their immediate importance, they will be more nearly adequate than if based on hasty judgment.

BOTH films and filmstrips are good teaching materials. The problem which usually presents itself to the small school is, "Shall we concentrate on films or on filmstrips?" Many people still tend to regard filmstrips as substitutes for films, and to believe that the school with a small budget should concentrate on filmstrips because they represent a smaller budgetary outlay.

It is time to face the question squarely and to admit that each type of material has its own merits. Each should be provided in as great an amount as possible, in terms of the budget and the qualitative learning needs of the pupils.

THERE are some guideposts which we can follow in selecting these two mediums. Except for a few instances where filmstrips are available on a loan basis, the acquisition of filmstrips is a matter of outright purchase. Purchase costs are within the scope of average budgets. It is quite generally agreed that filmstrips should be part of the supply of materials in the individual schools.

Because filmstrips are available in almost all subject areas, at all grade levels, it would seem sensible to encourage the small school to build up as large as possible a collection of filmstrips. This should always be a qualitative undertaking. The adequate collection is not quantities of cans reposing on shelves but a collection which provides good illustrative material. Selection and purchase of additions to the collection should be made, as good new material is produced, or as repeated demand makes it advisable to obtain duplicates of certain subjects. The acquisition of new titles may be in terms of single titles, units, or sets of co-ordinated series. The adequate filmstrip library is the one which contains sufficient subject titles directly related to instructional needs, available when and where needed.

Films represent a considerable outlay of money either for outright purchase or for rental. A school-owned library of films entails the investment of quite large sums for initial purchases, as well as provision for proper storage and maintenance. The deciding factor is whether or not the number of times a year a film is used justifies its purchase. General consensus sets this at from five to ten times. Films should be rented when rental costs per year are from 1/5 to 1/7 of the purchase price. Another factor, of course, is that if the films are actually basic instructional aids and used constantly and repetitively, then they should be on hand whenever needed and for as long a period as necessary. An adequate library is the one which provides these basic films for all subject areas.

We advise the small school to follow a two-part policy with regard to films.

1. Depend upon rental sources (both educational and commercial, and preferably those geographically near the school) for "spot" or short-term bookings and for less frequently used films.
2. Take steps to encourage the organization of a film library which will serve as a central source for several small schools. This may take the form of a county, district, or other regional film library. Purchase costs and upkeep can then be prorated and are not too heavy a drain on any one school budget. Pooling of films already in possession of individual schools is one way of making available to all a wider range of subject titles and a better supply of teaching materials.

The small school has more to gain from such a policy than from trying to stretch a small budget to provide for an inadequately supplied and serviced film library of its own. Advice and help on this matter may be had from state, county, or regional audio-visual directors.

WHATEVER amount of material is to be made available by various means, teachers should be kept informed of subjects, titles, and procedures for making bookings. A collection of either films or filmstrips can hardly be adequate if stored hit or miss, circulated haphazardly, and never inspected or repaired.

The adequate film and filmstrip library for a small school is one which:

1. Provides sufficient variety of subject matter to meet all instructional needs.
2. Makes materials available at the time needed.
3. Provides a system of storage, maintenance, and distribution from a central point.
4. Provides for previewing of materials on hand, and of materials to be purchased or rented.

A library is adequate only if teachers know what is in it, when the materials may be used, and how to get them. The moment a collection of films or filmstrips is started, provisions should be made for their maintenance and storage in a central place. They must also be catalogued and a system or plan set up for distribution and utilization.

No library is either complete or adequate unless it can be used and unless what it contains meets the needs of those for whom it is planned.

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VIRGINIA C. JOHNSTON

First Assistant Teacher and Audio-Visual Co-ordinator, Poupard School, Grosse Pointe, Michigan

The Felt Board and *Reading Readiness*

EVERY kindergarten and first-grade teacher knows some of the basic reading-readiness skills to be developed: the understanding of the left-to-right sequence, the recognition of likenesses and differences, ability to hear likenesses and differences at the beginning of words, ability to tell a story in sequence, the development of a meaningful vocabulary, the ability to associate ideas.

The felt board can be very helpful in developing all these abilities. Its main advantages are: (1) the fact that when the children manipulate the felt their participation makes the learning particularly their own; (2) the colorful quality of the materials and the felt; (3) the novelty of the "magic" adherent qualities of felt upon felt.

The material to be used can come from many sources. Much of it can be purchased commercially, or prepared by attaching flannel or sensitized backing to pictures cut from inexpensive books or magazines. Some may be made by using outlines from children's picture books as patterns. (Manicure scissors work well in making felt cutouts.)

The felt board may be attached to a primary art easel with large paper clips, thus making it easily moved and readily accessible.

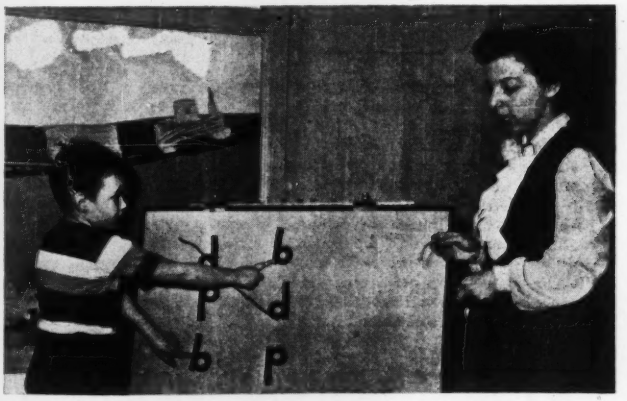
A shallow suit box into which smaller boxes are fitted makes an orderly way to keep the materials. If children use the material independently, this arrangement will be valuable.

Likenesses and Differences

1. Arrange a row of animals or objects, all alike except one, on the felt board. Have a child select the one that is *different*, remove it, and see that the ones remaining are all *alike*. The child may then rearrange the objects and choose someone else to find the one that is different. The difference may be in color, size, shape, or orientation. The child may say, "This one is different because it is bigger," and so on.

2. Arrange pairs of like objects in unmatched columns and have children match like objects by putting a length of yarn as a line from one to the other.

3. Using sets of letters like *u* and *b* cut from felt, put one letter on the board and hand a child another felt letter to place



on the board just like the one already there. The problems of orientation of *b, d, p, q,* and of *u* and *n* are thus discovered. An almost endless number of experiences may be presented, using variations of the above techniques. Because the felt is reversible, the one set of letters can be used in all these orientations.

Beginning Letters

1. Arrange a number of objects beginning with the "b" sound around the felt board, plus one or two "jokers." Ask a child to come and remove all the articles that start like "ball," testing each one by saying, for example, "ball—boat," to see if they really begin alike. Similar work with other initial consonants will expand ear-training experiences.

2. Arrange a number of rows of objects in which two begin with a like sound, and a third does not: *dog, duck, pig* or *bird, dog, boat.* A child removes the two which begin alike, stating "*Dog* begins like *duck.*"

3. Arrange the pairs which begin alike in unmatched columns. The child matches the pairs by joining them with pieces of yarn.

Left-to-Right Sequence

1. Arrange series of objects in rows on the felt board. Child "reads" pictures from left to right —wagon, car, airplane, train, boat. With a relatively few outlines, many experiences may be afforded to the children by rearrangement. One child may rearrange the objects and select another child to read them. When more than one row is used, a piece of black yarn may be run from the end of one row back to the beginning of the next to develop the sweep-back idea.

2. Pictures of familiar stories may be cut from inexpensive books, backed with flannel or sensitized backing, and arranged in left-to-right sequence on the felt board for the child to use in telling the story. Later, have the children arrange the pictures of a familiar story in sequence from left to right.

3. Be careful to have the child stand at the left side of the felt board and to have any matching work proceed from left to right.

Storytelling

To tell the story of *The Three Bears,* the following will be needed: silhouette pictures of Father Bear, Mother Bear, and Little Bear, three bowls, chairs, and beds (graduated in size), and Goldilocks.

The teacher presents the story first. When the bears go for a walk in the woods, they may be taken from the felt board and Goldilocks put on. After the teacher has introduced the story, one child might present the first part, another the part where Goldilocks comes, and a third the part where the bears come home. Later on, one child may present the entire story.

Similar presentations may be made of *The Three Billy Goats Gruff, The Little Red Hen, The Gingerbread Boy, The Three Little Pigs,* and other stories that the children like.

Meaningful Vocabulary

By using materials from *The Three Bears* to clarify the concepts and develop the words *largest* and *smallest,* the vocabulary can be developed. Similarly, *The Three Billy Goats Gruff* may be used for *largest* and *smallest,* and for the meaning of *over* and *under.*

As the children manipulate the cutouts, they should name them, thus increasing their vocabulary.

Associations and Ideas

1. Place large pictures of a zoo and a farm on the right side of the felt board with farm and zoo animals at the left. The children can make a path of yarn for each animal to follow to his home.

2. Prepare cutouts of fruits, vegetables, a bowl, and a basket. A child takes an apple from the felt board and places it in the bowl, saying, "This is an apple. It is a fruit." Another puts a carrot in the basket saying, "This is a carrot. It is a vegetable."

The cutouts may later be passed among the children. At a signal, all with fruits put them in the bowl; at another, all with vegetables put them in the basket.

Conclusion

These suggestions have been very specific intentionally, to help you get started. You will find many ways to use the felt board.

AUTHOR'S NOTE: Sensitized backing may be secured from Visual Specialties Co., 5701 W. Vernor St., Detroit 9, and from Florez, Inc., 815 Bates St., Detroit 26, Michigan.

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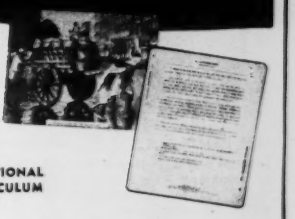

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TR 1, TR 2, TR 3, TR 4, TR 5, TR 6, TR 7, TR 8
CO 1, CO 2, CO 3, CO 4, CO 5, CO 6, CO 7, CO 8
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Teaching Paper Sculpturing with Films

THE art program in the upper-elementary grades can be greatly enriched by the use of films to teach mask making, paper sculpture, and similar crafts. Films for these specific purposes are available. They present the activities in such a delightful manner that a happy purposeful atmosphere pervades the classroom, and the children are in a state of pleasant anticipation, with the assurance that they, too, can create something delightful and imaginative.

Two such films, entitled *Making Masks* and *Paper Sculpture*, belong to a series made by the International Film Bureau. These films show art lessons in progress in classrooms. The children in the audience enjoy watching the activities of the children in the film while an appreciative voice on the sound track describes the work that is being done. This is good pedagogical procedure, appealing to the eye as well as the ear.

Creativeness is fostered by the use of these films. Though a large variety of objects is shown in each film, there is neither time nor opportunity to gain detailed impressions that can be imitated in the succeeding art periods. Furthermore, the films stress originality by pointing out unique features of each object shown and by encouraging viewers to use their own ideas. The children, however, are left with clear ideas of the kinds of things they can make.

The films have the added advantage of giving all the instruction needed for an entire project before actual construction is begun by the class. Groups of children, therefore, are able to work independently at varied projects and at different rates of speed without the confusion that marks such activities when each step of a process must be taught.

Paper Sculpture

Paper sculpture includes the making of all sorts of paper objects. The color film, *Paper Sculpture*, shows a class at work on a variety of masks—animals, clowns, and other objects.

The film supplies a list of needed materials including paper, paste, paint, and scissors. Methods of folding, rolling, cutting, and pasting paper to achieve desired effects are depicted.

This film gives all the instruction that is needed but leaves the details to be worked out by the young artists.

Making Masks

Making Masks, a color film with sound, can be shown in six minutes. It suggests that masks may be worn in plays or at parties and that they make interesting wall decorations. One or more of these suggestions may be a lead-up to presenting the film.

The film shows how to construct full masks, which cover the entire head, and half masks, which cover only the face. In either case *(Continued on page 95)*

INEZ ALLENDER

Teacher, Seventh Grade,
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- ☐ *Japan*
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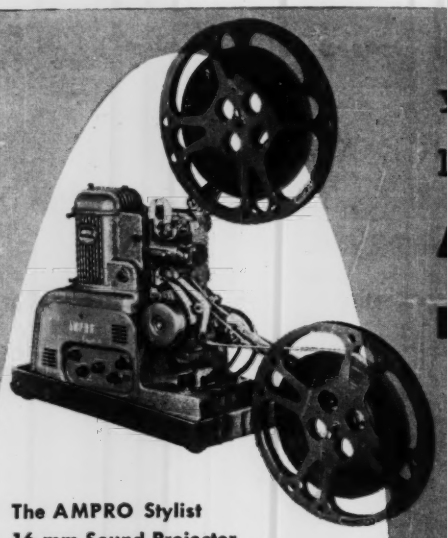

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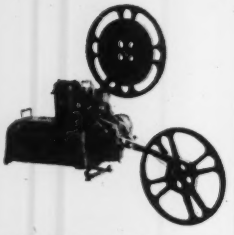

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The TAPE RECORDER in Daily Use

LESTER B. SANDS

Associate Professor of Education, Santa Barbara College, University of California

HAVE you ever used the tape recorder in your teaching? If not, you may be missing opportunities to give your pupils exciting learning experiences. Teachers in elementary schools throughout America report that the tape recorder stimulates child development and helps pupils acquire skills in language usage, in drama, and self-expression. These teachers agree that pupils are eager to record radio programs, sounds about the school, and their own voices. After a short period of self-consciousness in front of the microphone, they make the instrument a functional learning tool.

You will find the tape recorder easy to operate, and so versatile that numerous applications for it exist in every area of the curriculum and at every level of child development.

Kindergarten Uses

You will find that kindergarten children are fascinated with recordings of the sounds they hear about them; the scraping of their feet, the passing of automobiles, the excitement of the playground, and their own singing. They will compete to hear themselves through recordings of their stories and experiences. They are usually ready to describe their drawings and paintings to others; and they will listen carefully to note how clearly some children speak, and how polite others can be while waiting their turns.

In kindergarten you can use the recorder for dramatic skits, puppet plays, and simple memory tasks such as giving names and addresses, and reciting poems. Recordings of class singing and of rhythm bands also stimulate child interest in music. You can study the developing personalities of your pupils from records, made without their knowledge.

Primary-Grade Uses

In grades one to three, the tape recorder offers additional possibilities. Children's radio programs can bring many delightful moments when they are recorded and then played at a convenient time. The children can make their own radio programs with sound effects which challenge originality and encourage self-expression.

Recordings of pupil experiences and stories continue to be vitally important as the pupils learn to read. Language usage may be encouraged by taping "Direction Games."

The recording of pupil dramatizations and puppet shows is also an excellent procedure for stimulating self-expression and confidence. Pupils' love of music is encouraged when their vocal and instrumental efforts are recorded. Creative music is produced more conveniently when a recording is made and later transcribed on paper.

Intermediate-Grade Uses

You can expand the use of the tape recorder in the fourth to sixth grades with a diversity of recording techniques and by giving pupils responsibility for making tapes.

Children love to create and record games such as "Twenty Questions," "Quiz Programs," and "Whose Voice Is That?" on tape. And they will co-operate in developing exercises and tests in spelling and arithmetic. Remedial work in speech is commonly carried on with tape recordings which have been made by the speech-correction teacher.

Upper-Grade Uses

Upper-grade pupils enjoy recording interviews to be given as class reports. Panel discussions, group presentations, and debates may also be recorded for study. Excursions may well include a recorder to bring back important sounds and reactions of people.

"Letter writing" to other classes and schools by tape recorder is used to develop a rich exchange of greetings, news, and information. They can tell one another of school activities, TV programs, athletic contests, and books. They may also conduct interclass discussions via tape.

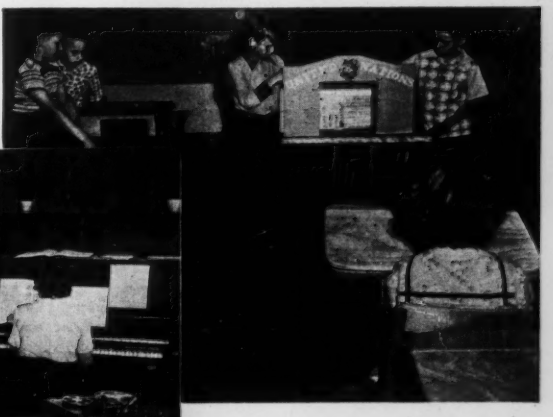
Mock radio programs, when taped, can become a fascinating daily routine for classes to hear news and information about their school, community, the nation, and the world. They will also enjoy making recordings of radio programs. Many current music, dramatic, and educational broadcasts are valuable and should be recorded and heard by pupils. Your audio-visual center may have some of the tape-recorded radio programs available to schools. These include dramatizations of historical events, biographies, and scientific discoveries, as well as recordings of poetry, plays, and speeches.

Combining Other A-V Aids

Tape recordings may be easily combined or synchronized with presentations of other visual aids such as filmstrips, slides, and silent motion pictures. The tape supplies the commentary for an effective presentation.

Public-Relations Programs

Many of the uses of the tape recorder in elementary school are important as public-relations programs. With appropriate commentary, documentary recordings of actual classroom situations may be presented to P.T.A.'s, and other groups.



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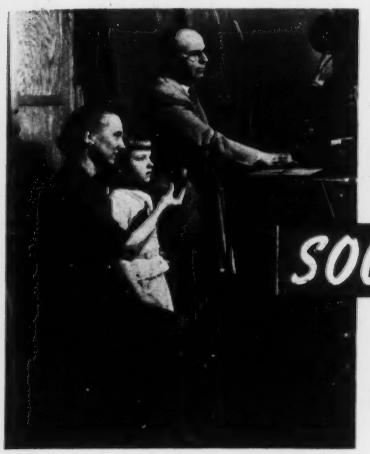

You Can Make SOUND Films

E. C. WAGGONER

Audio-Visual-Radio Director, Elgin, Illinois

EACH of us who has dealt with the instruction of children knows that familiarity of the pupil with his teachers, his school, and the materials with which he deals can work wonders.

A study made in 1946 by the Tavistock Clinic in England showed which techniques were most successful in presenting educational films to children. Among the interesting observations made were these.

A film containing a sequence bearing on local problems of any sort makes an indelible impression on the child.

If a child participates in producing a film—no matter how inconsequential his part may be —the contents of the film are absorbed lastingly.

It is safe to say that when a child is taught a lesson by means of symbols, scenes, voices, and persons he recognizes, he understands and retains much more of the lesson than ordinary.

The Step Forward

In 1952 the appearance of magnetic sound-on-film represented a major step forward in the field of education. Until then the production of a sound motion picture had been a costly process. The visual part of the job was not too difficult or expensive, and many schools produced good silent films covering a wide variety of activities and applications. Adding optical sound, however, was financially far beyond most until the simplicity and low cost of magnetic sound films opened new vistas.

By means of a magnetic strip (a narrow ribbon of iron oxide added to the edge of the film) and the magnetic sound projector, a 16 mm. film, with or without optical sound track, can be projected with its own magnetic sound track.

The new projector is not difficult to operate. It is much like the standard sound projector, but also has a unit for recording and playing back sound on the film. The latter unit is operated much like a tape recorder.

A Versatile Tool

In the elementary grades an audio-visual aid is of greater teaching value if sound or pictures, or both, are familiar to the children. Pictures can be taken in local surroundings and narrated by a familiar teacher.

In addition, the many good teaching films or local films now available can be utilized in a wide variety of grades by gearing the explanation or commentary accordingly. This is possible with the magnetic sound track.

Our first experience with magnetic sound film was using it to acquaint the teachers with the activities and capacity of our own Department of Audio-Visual Education. The high school students wrote the script, planned the photography, and put narration and musical background on the sound track. Despite our inexperience, the expenses of the

production were held to an absolute minimum (the film cost $48). *Operation See-Hear* was used for parent-teacher groups, and for municipal organizations.

Our first venture at the elementary-school level was a film on traffic safety which dealt with local problems and early training in safety.

At present several kindergarten classes are participating in the production of a film on the care of infants. When the shooting is completed we will have the film stripped and record the narration.

The young actors and actresses appearing in this film will have moved along in a year or so, yet they will still be interested to see themselves. Many younger brothers and sisters will be coming along later to identify members of the family or neighborhood on the screen. Even when this particular appeal has ceased to exist, audience interest will continue because the scenes and situations were observed in the school area.

Helpful Pointers

In our comparatively short experience with magnetic sound-on-film we have learned much by doing. A few general pointers reflecting our own experiences may be of interest to you.

Whenever possible it is best to use the film in the individual classroom. This is helpful in making the films a part of classroom instruction.

In motion-picture photography of any group it is wise to try a "dry run" before exposing any film. For example, move your lights, camera, and tripod into a primary-grade room and set them up. Explain the use of various pieces of equipment to the children, let them examine the equipment, and give them a few action instructions. Then photograph the scene with an empty but whirring camera, so the children will become accustomed to the procedure. Next re-act the scene using actual film.

The children's voices can be recorded at appropriate points in the sound track. This can be done in either of two ways. The voice can be recorded on tape and subsequently transferred on to the magnetic film track from the tape recorder, or the child can speak directly into the projector microphone as the film is being sound-tracked. The first method is more flexible for rehearsal, timing, and monitoring the sound. The latter method makes lip synchronization possible, depending on the experience of the production crew and the co-operation of the child.

Extracurricular Uses

Magnetic sound films can do a multiple duty, instructionally. A film may be aimed originally at children, then subsequently tracked with different narration for the teachers themselves. The use of this effective medium may extend beyond the classroom into such organizations as parent-teacher groups and committees raising funds for new or improved facilities.

Magnetic films are flexible. They can be used at every grade level, with highly satisfying results in the elementary area.

Magnetic films are economical. You need not make expensive camera purchases, for good results can be obtained with any 16 mm. motion-picture camera. The original investment in film is not costly, when the amount of use per foot is considered.

The magnetic stripping can be applied by an equipment company to any 16 mm. film, old or new, sound or silent, single- or double-perforated, for about 2½ cents per foot. Original cost of the magnetic projector should be evaluated on the basis that it will serve for showing both silent and optical sound films.

Magnetic films are easy to use. A few minutes' practice with a test reel of magnetic film acquaints a novice with the simple controls and the microphone. Although the sound may be erased at will, the projector is fitted with a locking device which prevents the accidental erasure of sound. Persons having previous experience with a standard sound projector and a tape recorder will find themselves already familiar with the basic operation of this apparatus. Users will find magnetic sound films of increasing importance in all types of learning situations.

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typical of all great Bell & Howell projectors

Old Betsy, the first Filmosound projector ever sold by Bell & Howell, was retired recently after twenty years of outstanding service. E. C. Waggoner, Director of the Audio-Visual Department in the Elgin (Ill.) Public Schools, is shown above with Old Betsy and her replacement—the first new Filmosound 202 recording projector sold.

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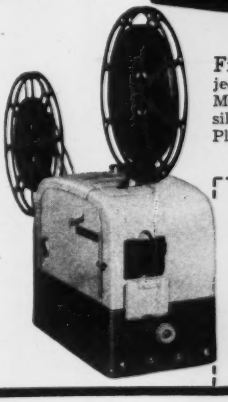
Filmosound 285 16mm projector for sound or silent films. Easy to use, compact and light weight, completely contained in single case. Built-in 6-inch speaker operates within case or removed. Brilliant pictures, natural sound. $449.95.



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☐ **Where-to-Use-Guide** ☐ **Price List** ☐ **Filmstrip Catalog**

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FILMSTRIPS and Primary Reading

LEAH SUSSMAN
Remedial Reading Specialist, South Tenth Street School, Newark, New Jersey

THE filmstrip has been set up in the classroom in preparation for the day's reading lesson. As the youngsters enter, gleeful remarks may be heard such as, "Ooh, look, movies today!" (Children invariably refer to all projected materials as "movies.") With the turn of the switch, the screen catches and holds the attention. The children become part of the story and move through the dramatization or sequence of related scenes with the fictional characters.

No one type of audio-visual equipment may be singled out as best for teaching in all the various areas of the curriculum, but **for the primary reading program the filmstrip has obvious advantages.** The ideal situation would be to use the new tilt-type green daylight screen. The classroom then looks as it normally would—well lighted and well ventilated—ready for the pupils to pause in their viewing to dramatize, pantomime, and discuss.

The teacher can never take for granted an adequate background. It is her responsibility to furnish the group with common experiences. Doing, and direct observation, are the best ways of building experience backgrounds, but no school is large enough or so situated as to bring the children into contact with all the wonders of the world. **The filmstrip fills the gap between firsthand experiences and mere verbalism and abstractions.**

After an experience with a live turtle, a group of first-graders realized that they knew very little about the habits and care of turtles. A filmstrip about turtles (Eye Gate House) was shown. In addition to making their own observations, the children were always eager to hear what the printing said on the strips!

The principle of readiness applies at all levels of reading ability. There are many techniques for orientation, but **very often a filmstrip is a natural for developing new concepts.** The strip encourages spontaneous discussion and introduces new vocabulary. Many of the teacher's guidebooks accompanying the basal reader series suggest related motion pictures and filmstrips. Others suggest the use of films to strengthen concepts.

In a well-balanced reading program, **the filmstrip may be used as one reading activity.** Any strip within the group's interest and reading achievement level is good. Among the best-liked stories are: *Three Billy Goats Gruff* and *Thumbelina.* If the material is being used as a developmental lesson, the procedure is the same—readiness, silent and oral reading, comprehension check, and enrichment activities. If it is used as supplementary reading, the text (vocabulary must be at the reading level of the group. **The filmstrip as a reading device is especially valuable to the timid child** because attention is focused on the screen, not upon him, while he reads orally.

Several book companies have included filmstrips as part of their basal reading programs. Row, Peterson & Company has a complete set of textfilms; also, Society for Visual Education, Inc. (S.V.E.), for their series, *Alice and Jerry Basic Readers.* The filmstrips are black and white, and both pictures and text present authentic materials to correlate with the various units of the readers. Many of the films contain reading text that may be used in place of the basic readers. The authors have set up definite aims for each strip.

The Laidlaw Basic Reading Textfilms are designed to correlate with *The Laidlaw Basic Reading Program* for the primary grades. All the new vocabulary contained in the books is presented in the films in the proper sequence, but in different context. In the same manner, techniques and skills necessary for reading the book or to complete workbook assignments are demonstrated on the screen.

Even though the *It's Fun to Find Out* film-story books (D. C. Heath) are based on sound motion pictures, they deserve mention. The film presents an easy approach to the corresponding book. The books are simple enough to be used in the first or second grades. They deal with people, places, and events which are part of every child's life.

A filmstrip now accompanies the first book of the *Reading for Interest* series (D. C. Heath). The strip and book are used concurrently. The characters and concepts in the two materials are the same, but the story situations, development, and activities in which the characters engage are different.

Research shows that the average person uses only 20 per cent of his ability to see. Tachistoscopic training has been used to prevent and eliminate slouchy habits of seeing. A new departure in training for form perception and sensitivity employs the filmstrip prepared by the Educational Developmental Laboratories. There are seventeen strips, containing words and phrases on the first four reading grade levels.

Authorities agree that for fluency in reading there must be versatility of word attack. There are several filmstrips designed to give training in the systematic development of phonetic and structural analysis techniques. An excellent set is *Phonics, A Key to Better Reading* (S. V. E.).

Filmstrips have been referred to as the third dimension in reading. They give depth to the child's understanding and through their dramatic effect command interest, maintain a high level of motivation, and stimulate oral expression and mental activity.

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The Tachistoscope and Reading Skills

SVE

Louise Farwell Davis

DIRECTOR, Guidance Center, National College of Education, Evanston, Illinois

"WHAT in the world is a tachistoscope? How is it connected with reading skill?" you may be wondering.

A *ta-chis* (*kis*) *to-scope* is like a camera shutter. When attached to the lens of a slide and filmstrip projector, it controls the exposure time of each frame, or picture.

Why should a teacher wish to control the time for exposing an illustration and caption, a picture, a group of digits, a few words or phrases? We know that the attention of children is usually lengthened and directed when timing of the stimulus is part of the lesson. The tachistoscope is an efficient timer; its speed can be increased or diminished.

Visualize four- or five-year-olds who have opportunities to see pictures, designs, grouped objects, or story strip films exposed for increasingly shorter periods of time. As they hear "Ready, now" (*flash*), and are called upon to respond, they are learning to see accurately and in detail, and to increase language skills and visual and auditory memory.

Tachistoscopic lessons for preschool children prepare them for later reading. They help to convince parents and school administrators that kindergarten training is more than mere play, and aid the first-grade teacher by reducing the time ordinarily spent in prereading activities. Strange but true, tachistoscopic experiences help a child to co-ordinate his eyes with his hand and arm muscles so that his playground skills are improved.

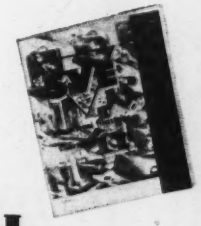
Since we still have far too many children in our schools who have good potentialities for normal learning, but who have failed to learn to read or spell in keeping with their possibilities, it behooves us to incorporate into our daily plans many effective learning stimuli. *Keen interest bolsters learning.* Certainly a stimulus which necessitates quick and accurate visual responses ought to be considered. The optic nerve connects the retina of the eye with the brain. What medium could be a shorter cut to learning?

We have found in our Visual Department, at the Guidance Center, under the direction of Vivienne Ilg, O.D., that many children do not change their focus well. Children who lack the ability to change focus do a poor job when copying assignments written on a blackboard. They are not only slow, but inaccurate. It is better for them to respond visually to either work at a distance or at a desk, but *not to try both.* Since children are usually blessed with good far vision, assignments written on the board are recommended. Projected lessons are even better for them because the stimulus is brighter, clearer, and more varied. Most of the visual handicaps experienced by children are found as they use their eyes for close work. It is difficult to get some children away from the habit of using their eyes four or five inches from a book or paper. Some are seemingly writing with their noses!

Visual fatigue occurs when children use their eyes for close work. The teacher only needs to see the yawning, stretching, squinting, lack of interest, and mischief which spell *fatigue.* Learning does not take place when fatigue takes over. *Try distant jobs.*

Let us imagine that children in the second or third grade have not mastered some beginning consonant sounds. The teacher has prepared *(Continued on page 94)*

Good Reading Is the Keystone of Learning



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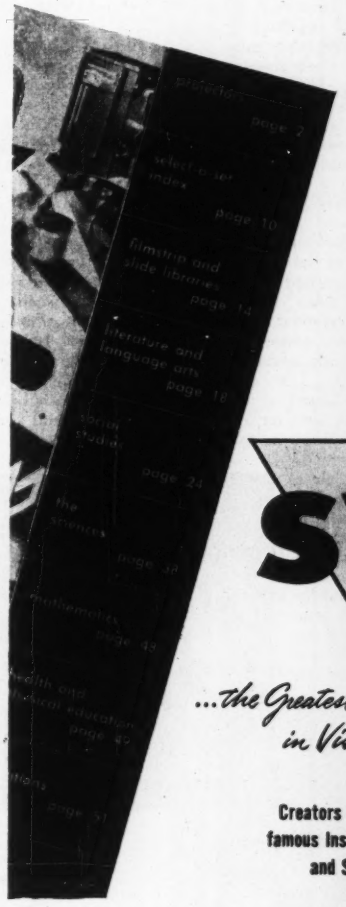

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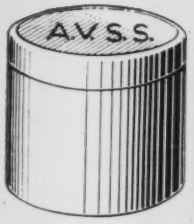

Free
Filmstrips

Some time ago a group of teachers, visual aids specialists and public relations consultants met to discuss filmstrips.

The teachers expressed the need for good instructional filmstrips that would meet curriculum requirements, and be retained permanently in the school library . . . . the problem was that limited school budgets restricted purchasing, while free filmstrips in most cases were more "advertising" than educational.

The consultants said that the leading industrial firms and trade associations which they represented recognized the problem . . . . that they were prepared to sponsor educational filmstrips that could be distributed free of charge and thus permit schools to build up their own permanent filmstrip libraries.

From this discussion arose an organization combining the needs and experience of teachers, the technical skills of visual aids specialists and a free distribution service made possible by enlightened American industry.

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Correlating Records with other A-V Equipment

ELEANOR ELVING SCHWARTZ

Librarian, Dayton Street School, Newark, New Jersey

ALMOST from the very beginning of "audio-visual aids" in the schoolroom, recordings have been the biggest factor in the "audio" part. Their varied uses in rhythms, music appreciation, and storytelling are well known, but they are also useful in combination with other types of audio-visual aids.

In a number of schools, holiday programs frequently involve the use of appropriate records, played backstage, as pictorial slides are shown on the screen. In some cases, children's drawings or sets of pictures are shown by means of an opaque projector. This can be made more effective if used with pupil-spoken explanations, and interspersed with vocal recordings. One teacher, in developing such an assembly program, had the class prepare easy-to-make lantern slides. Another had the camera club take 2″ x 2″ miniature kodachromes.

A first-grade teacher used music records to relax her children and inspire them for finger painting. Of course, the youngsters did not know they were hearing world-famous recordings such as *Scheherazade* or Debussy's tone poem, *The Sea*. No pictorial representation of the music was intended. All that mattered was that these and similar discs, selected for their wide swells of sound, dramatic moods, and broad sweep of theme, helped the children achieve the wide, flowing movements so necessary in finger painting.

In one junior high school, an English teacher read her class selections from *Treasure Island*. Later, the class saw the film, and heard a recording of the same work. They discussed all three mediums, and tried to find out why certain things present in one form had to be changed in another. They also discussed how a play they might make of it would have to be different from all three. Such a project is valuable in a world where our children are constantly subject to new forms of communication. If they learn to evaluate certain media, they will form more valid judgments all their lives.

Recordings, both music and nonmusic, are useful with silent movies and certain filmstrips. Indeed, the so-called "sound filmstrip" is actually an ordinary filmstrip with a separate recording played along with it. Our Newark schools' Department of Libraries and Visual Aids took photographs of its workings for a filmstrip. A recording was made as the strips were described.

The very fact that records appeal to only one sense—hearing—is often more an advantage than a disadvantage. Like radio, records do not "hand it out on a platter." The listener must call upon his imagination to picture what he has heard. One primary class made a "moving picture" to go with a recording of *Johnny Cake*. All the pictures were drawn on manila paper. The best were arranged in sequence with two holes punched in each, and attached to large metal rings. As the record was played, the young "motion-picture operators" turned the pages to show the "film."

In other classes, where the recording is of more factual matter, descriptions and drawings might be made utilizing museum models, reference books, and all the other varied facilities at the disposal of the modern school.

Tape and wire recordings open up additional vistas for inexpensive, easy recording of special school events, dress rehearsals of plays (to be heard, criticized, and improved), speech work, important community occasions, and radio programs valuable enough to be heard again. An item may be erased, and the tape used over, or it may be kept indefinitely. Our school system, following the example of pioneers in this field in the Midwest, now offers Newark schools a "tape-recording library" as well as blank tapes for recording.

School radio stations and local stations broadcasting educational material offer another source of excellent recorded material. If the program doesn't come at the right time for class use, a tape recording can be made to preserve the material for a more convenient time. *(Continued on page 95)*

At Dayton Street School, Newark, New Jersey, first-graders taught by Miss Spitz listen and dance to a recording, while the third-graders in the school library (above) hear a tape recording with the librarian, Mrs. Schwartz.

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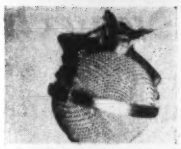

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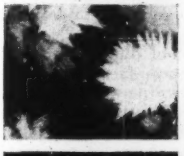

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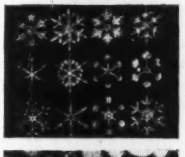

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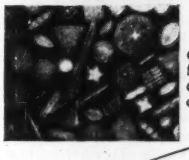

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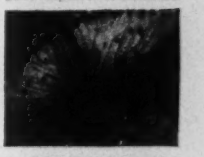

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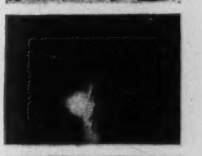
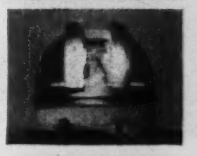


BEYOND THE STARS—50 frames. How the "heavens declare the glory of God," and the vastness of time and space..



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Using the Opaque Projector in Tool Subjects

EDWARD J. SIERGIEJ

Audio-Visual Assistant, Public Schools, Great Neck, Long Island, New York

ONE of the most versatile devices designed for the classroom teacher's use is the opaque projector. Recent developments and refinements over older models have helped to make it an easy and effective means for group viewing of projected pictures, pages, specimens, objects, drawings, photographs, and handwriting. Coming into more and more prominent use in classrooms today is the overhead projector. This projector enables the teacher to operate the machine while facing the class. The picture is in front of her but the image is projected to a screen behind her for class viewing. Throughout the elementary school, the teacher will find a multitude of possibilities for utilizing the opaque-projection techniques.

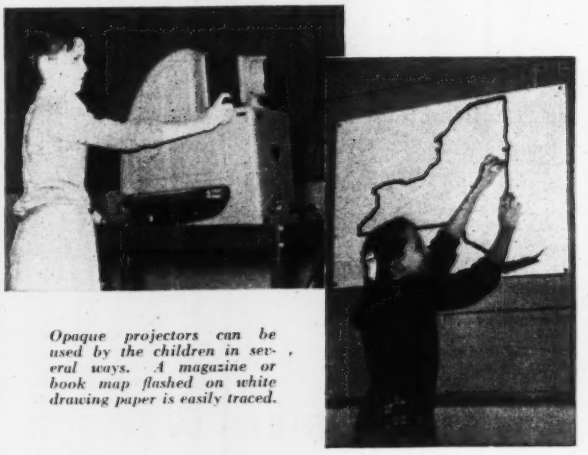
THE language-arts area, with its wide range of skills in reading and writing, offers a rich potential for the opaque projector. Here the kindergarten and primary teacher can project the children's drawings (in black and white or color) for storytelling time, an integral phase of all reading-readiness programs. Each child's picture is worthy of use in this manner because each has his own story, full of meaning and personal interpretation, to convey to his classmates in a dramatic learning situation. The teacher, too, will undoubtedly add key pictures to accompany the vocabulary-building program, thus contributing to the ever-widening experiences of the pupils.

Bulletin-board illustrations can be supplemented by the projection of carefully selected pictures. In this manner added interest and stimulating discussions of the story details can be developed.

The beginning writing and number work, as it accumulates in the early grades, provides additional vistas for the opaque projector. Left-to-right progression, spacing, and letter height can be illustrated through the projection of sample papers. The examples can easily be presented so that all pupils will have a chance to discuss and evaluate. A continued application of this technique has proved popular with many teachers in the field. An enlarged projected image of a sample of work offers one of the best means of pointing out desirable as well as undesirable practices.

Alignment of digits in addition and subtraction facts and avoiding the crowding of these same facts, as well as the general appearance of a completed paper, are major concerns of the teachers in these early grades. Frequent discussion and evaluation of projected papers illustrating these points will help in developing the skills involved.

IN THE middle and upper grades these and many additional possibilities can be credited to this versatile projector. Large maps and drawings can be traced from the projection of small magazine or book illustrations. Wall-size projects of almost any type can be quickly outlined and prepared for use in social studies, science, literature, and so on.



Opaque projectors can be used by the children in several ways. A magazine or book map flashed on white drawing paper is easily traced.

When maps are projected in this manner, the teacher is afforded the opportunity to develop understandings and concepts with regard to relative size, proportion, and shape of significant geographical areas. In working on a project of this type a child, through actual handling and assembling outline cutouts and the like, begins to develop this sort of mathematical perspective in geography. Korea takes on new meaning if the 38th parallel is boldly illustrated on an enlarged classroom map of the area. With the opaque projector called into use, a map about 3½" feet high could easily be constructed on frieze paper. Large cutout arrows of different colors to denote opposing forces would serve to indicate the daily progress of the military forces. Morning news reports could determine the repositioning of these arrows.

Oral reporting, both individual and committee, can be made more effective when selected pictures are projected rather than passed out to the group for viewing. Attention is then focused on one picture at a time and the resulting discussion becomes more worth while.

Spelling tests, quizzes, compositions, can be reviewed in the same manner. Once again we are able to provide for centering attention upon a single enlarged projection, promoting healthy discussion sessions designed to improve this phase of the language-arts area.

General handwriting appearance, of continued concern to teachers throughout the grades, is another area in which the instructor may utilize this visual technique in building inspiring learning situations. Again it is in careful planning and continued application of this method together with other related and follow-up activities that effective results will be forthcoming.

EXCELLENT written and oral expression practices could result from projected miniature reproductions of famous art masterpieces. Each pupil records his impression, which is then read at a future class session with the same projected image before the group. This type of approach might be helpful in making such activities much more meaningful to the children involved. Dramatizations on tape could be used to accompany such illustrations for more prepared programs in the classroom. The opaque projector could serve to enrich many such lessons in creative writing.

Reading classes considering the topic of outlining might possibly view for a minute or two a headlined newspaper article for the purpose of selecting main paragraph thoughts and summary statements. Then, without the projected image before them, members of the class could be asked to assemble the pertinent data of the article as well as they are able to recall. The flexibility of this type of projection allows the picture to be viewed over again for evaluation, recall, and re-emphasis.

The projects listed in the preceding paragraphs call for very little preparation of material. Pictures or photographs may or may not have to be mounted. This will depend on the mechanical characteristics of the machine being used. Any mounting material that will be used for projection or display purposes, of course, affords convenient filing and easy reference. A resource file of this sort can be of invaluable assistance to teachers.

IN SUMMARIZING then, the possibilities of opaque-projection practices are practically unlimited to the elementary teacher. Materials are easily and economically obtained or created by either teacher or pupils and can be projected with a minimum of mechanics. Organized reference files help toward making the whole operation function smoothly and efficiently. Any of the techniques previously mentioned can make a valuable contribution to the teacher's motivating procedures. Application can be found in literally all subject areas. Opaque projection, just as any other practice, will prove more effective in certain areas than in others. All of the variables and controlling factors encountered in other instructional procedures apply here as well!

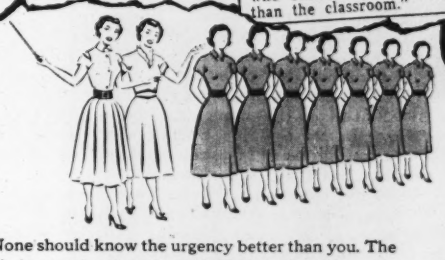
NEA Estimates Shortage of 125,000 Teachers This Fall

WASHINGTON (AP)—The National Education Association estimated today that 160,000 new fully trained teachers will be needed by the nation's elementary schools this Fall but that the supply will total at best only 35,636.

The NEA's national commission on teacher education and professional standards also said serious shortages are developing in the high schools.

"The wave of larger classes now soaring through the elementary schools will hit the high schools before the needed number of teachers can be prepared," the commission's annual report said.

It estimated that only 53,000 potential teachers, including 35,636 fully trained for elementary work can come from the colleges in the Spring and Summer of 1953. "Their ranks will be depleted by the armed forces; * * * by students passing up teaching for other professions and by women graduates who choose the kitchen rather than the classroom."



Who will do the work of the MISSING SEVEN?

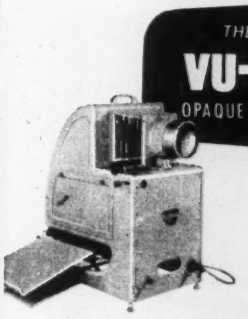
None should know the urgency better than you. The NEA's best estimate is that this Fall there will be only two teachers available for every nine needed. Classes will be larger; interest more difficult to maintain; less time available for each pupil. Yet the children must be taught! It presents a real challenge to teaching effectiveness.

Of all modern teaching aids, the Beseler VU-LYTE Opaque Projector can contribute most to the solution of these problems. Experience has proved that it greatly multiplies a teacher's efficiency. Whatever the class size, it unifies and intensifies group interest. Pupils grasp subjects quicker. Lessons so learned are longer retained. With VU-LYTE you can use a greater range of illustrative materials to enrich class discussions and increase pupil participation.

How all this is done is told in our free service bulletin, OPAQUE PROJECTION PRACTICES, a clearing-house of visual teaching procedures for all grades and subjects. Teachers themselves detail its specific applications. It is a continuing study of current information on the opaque projector in modern education. Its frequent listing of free source material is invaluable.

Prepare yourself to meet the coming challenge. Be the first in your school to introduce this thoroughly professional teaching aid. Learn all about it *now*.

FILL OUT AND MAIL THE COUPON BELOW, and we shall gladly furnish you complete information, and see that forthcoming issues of OPAQUE PROJECTION PRACTICES are mailed to you regularly. Also, without obligating you in any way, we shall arrange to demonstrate the Beseler VU-LYTE in your school at your convenience.



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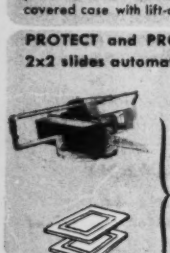

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The Tachistoscope and Reading Skills

(Continued from page 88)

2" slides, using words beginning with the consonant unit *sh*. She has selected *sheep, shop, shutter, shack,* and *ship* because these words contain different vowel sounds. With simple line drawings on each slide, the child connects the word with the illustrated idea. As the children are studying each slide, projected as a *still*, the *sh* unit could be written with a finger on the back of the opposite hand as each child pronounces the word. This activity helps to connect visual (seeing), aural (hearing), kinesthetic (muscular), and tactile (feeling) impressions so that more areas of the brain are used. Later on, the vowels following this consonant unit might be included, to aid the child in blending these important beginning sounds. When reviewing, the tachistoscope could well be used because the teacher can then determine which children do not respond immediately. *Recognition drills are needed following any kinesthetic-tactile study.*

Or, the teacher might call on individuals, "John, ready now" (*flash*). If John responded satisfactorily, the teacher would comment. "Good! You knew the word without the illustration." If John was not correct, the teacher should analyze his difficulty. If he read *sheep* as *sleep*, the consonant digraph *sh* would need further emphasis, plus the fact that in pronouncing *sleep*, the consonants *s* and *l* have separate sounds as in *slice, slow, sleigh.*

If some children substitute words in their reading, prepare 2" x 2" slides containing pairs of confused words.

1. the	1. these	1. went
2. a	2. those	2. want

The teacher might say, "When this slide is flashed, I would like you to tell me if the word *a* is (1) or (2). James, ready now" (*flash*). Other difficult words might be used in a sentence. In this way, word recognition is coordinated with word meaning.

If the problem was a meager vocabulary, rather than incorrect word recognition, the teacher could prepare slides with three words listed: *house, barn, tree.* Before flashing the slide, the teacher might say, "Tell me if the top, middle, or bottom word describes a *building* or *structure* in which a cow is milked." Or, "Tell me if the top, middle, or bottom word describes a *dwelling* for people." It would be desirable to select the words from the Dolch, Gates, or Rinsland lists.

You may be thinking, "How would I ever have time to prepare these slides?" There are sand-blown slides on which a teacher may quickly write with a pencil. The projected result is readable and usable, though not as clear as when India ink is used on a plain glass slide. However, the latter type takes more effort and time to prepare.

Have you seen some child who was not interested in reading a book but would give his attention to reading projected material? His lessons in reading, spelling, and arithmetic could be projected. Fortunately, there are slides on the market which center around these various fundamental subjects. There are series aimed to teach children phonics, to help the older pupils in spelling, and many are prepared to clarify historical events. Use the tachistoscope attached to the projector lens whenever it will be helpful in presenting a lesson or reviewing material.

Articles have been written on the values of tachistoscopic drills, emphasizing progress which has been made. In the Children's School at the National College of Education, we have set aside time in the different classrooms for the projection of filmstrips and slides, along with short-exposure experiences using the tachistoscope. At the present time, the third and fourth grades are making good progress in both reading and arithmetic. The first-grade teacher has used short-exposure techniques throughout the entire school year.

Success to you in your venture. You too can have fun *and* success in using a tachistoscope!

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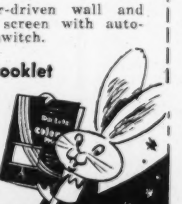

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. . . . TEACHING Paper Sculpturing WITH FILMS

(Continued from page 80)

a core is needed over which to construct the mask. A paper bag stuffed with newspaper will do nicely for a full mask, while a large mass of wadded newspaper will do for a half mask.

The features are built up with wads or rolls of newspaper. The core is then covered with a layer of strips of newspaper that have been dipped in water. Subsequent layers of paper are dipped in paste and added until the resulting papier-mache is of the desired thickness. When the mask dries, the core is removed. Holes are made for the eyes and mouth. The mask is then painted and shellacked, and hair and other accessories are added.

A less direct, but effective, approach to mask making can be achieved by showing *The Loon's Necklace*. This color film with sound is produced by Encyclopaedia Britannica Films. The film tells an Indian legend against a background of appropriate music. Each character wears an authentic wooden mask carved by Indians of British Columbia. Because no methods are shown, the teacher will need to supplement the film with *Making Masks* or with oral directions of her own.

Mask making can be correlated with geography, history, dramatics, and other subjects, and used to enrich programs. For example, the various races of man might be represented by masked figures in a program fostering world brotherhood.

Conclusion

Mask making and paper sculpture are only a few of the crafts that can be taught by the use of motion-picture films. Since films do such an efficient job of teaching, they cannot be too highly recommended.

CORRELATING RECORDS with Other A-V Equipment

(Continued from page 90)

Many large commercial firms offer recordings of public service radio programs, for free use in schools.

Several schools I know use commercially made regular records to provide background music, introductory themes, or even sound effects for tape or disc recordings they are making of plays and other creative material. Here, we have the situation of a recording not only correlating with another type of audio-visual aid, but that of two types of recordings supplementing each other! Many schools not only utilize records owned by the individual school or school system audio-library, but very often pupils will bring their own records to use for a certain scene "bridge" or for background.

This brings up another point. Since recordings are relatively inexpensive and widely available, your pupils may be a partial source of supply, not as a basis for a well-rounded permanent collection, to be sure, but for supplementary items. Few pupils have 16 mm. sound motion pictures at home, but a good many have records. This often helps to bring school and home closer together. One lower-grade teacher has a "listening and looking" period once a week. The child who brings the book or record from home is host or hostess, and explains the item before it is read or played. Even an 8A boy was thrilled when the school used one of his albums for an auditorium program.

There are so many companies issuing fine recordings that, whether by themselves or with another teaching aid, records are potentially among the most useful teaching tools. RCA Victor and Columbia have issued many wonderful items. Perhaps less familiar, but also excellent, are the discs from Decca, American Book Company, Folkways, Allied, Children's Record Guild, and Young People's Records. Recordings from any company, whether on disc, wire, or tape, may be used alone or in combination for more interesting lessons.

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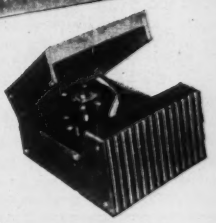

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FILMSTRIPS to Use in the Classroom

Recommended by

IRENE F. CYPHER

Administrative Officer, Film Library, and Associate Professor of Education, New York University

THE wide range of subjects offered this month should be pleasing to those who use filmstrips. The filmstrip is a flexible medium which lends itself to many situations—introduction to a subject, studied consideration, review, discussion, and story hours. Just as an increased production of books indicates greater opportunity for reading, so more filmstrips offer better visualization of many lessons.

***British Information Services*, 30 Rockefeller Plaza, New York 20.**

The filmstrip, *Queen Elizabeth II*, is timely and of great interest at present. As the title plainly indicates, it is of course devoted to the story of Elizabeth's life from early childhood to the date of the coronation, and includes a section of her private life, and her public life as Queen. The filmstrip is interesting, for the subject matter has natural pictorial appeal. It will also have value in social studies and history classes, for it gives an insight into many of the important British state functions and traditions. For elementary grades and general use. ($3.00 single strip, with study guide.)

***Encyclopaedia Britannica Films*, 1150 Wilmette Ave., Wilmette, Ill.**

In "American Legendary Heroes," (6 strips in color), the heroes are Hiawatha, Uncle Remus, Paul Bunyan, Rip van Winkle, Ichabod Crane, and Pecos Bill. The story connected with each character follows the literary treatment included in the usual school curriculum. Prepared especially for English and language arts, and storytelling hours in the middle grades; useful for upper grades. ($32.40 per set; $6.00 single strip.)

The same company serves as distributor for the "Cottontail Fables" (6 strips in color). In this series simple appealing drawings present the adventures of a family of rabbits. A moral is pointed out in each story, and the set is a sequel to a previous series on "Character Building." *Obedience Pays, We Work Together,* and *Mother Knows Best,* are indicative of the story themes. For primary grades. ($27.00 per set; $5.00 single strip.)

***Eye Gate House*, 2716 41st Ave., Long Island City 1, N.Y.**

"Arithmetical Experiences for the Third Year" (9 strips in color) deal with simple experiences on which pupils can begin to develop arithmetical concepts. Examples deal with time, money, counting, and measurements. Explanations are in terms of things children do, such as going to the store. For primary grades. ($25.00 per set; $4.00 single strip.)

Another set in this company's list is "The Story of Communication" (9 strips in color). This series deals with the development of our methods of communicating with one another, and traces the story from primitive times down to the present date. The series begins with communication by *Light, Electricity, Sound, Signs and Signals, Speaking and Writing.* It includes *Papers and Books, Messengers, The Mail Goes Through,* and ends with *Modern Means of Communication.* References are made to lighthouses, flags, traffic lights, whistles, drums, sirens, and the early Phoenician alphabet. Examples are also given of the type of signals used by Morse in his telegraph code. We also see how important to modern living are the camera, phonograph, motion pictures, radio, and television. Good for elementary grades. ($25.00 per set; $4.00 single strip.)

***Filmfax Productions*, 10 E. 43rd St., New York 17.**

In this series, "The Four Seasons" (4 strips in color), are traced

Quality

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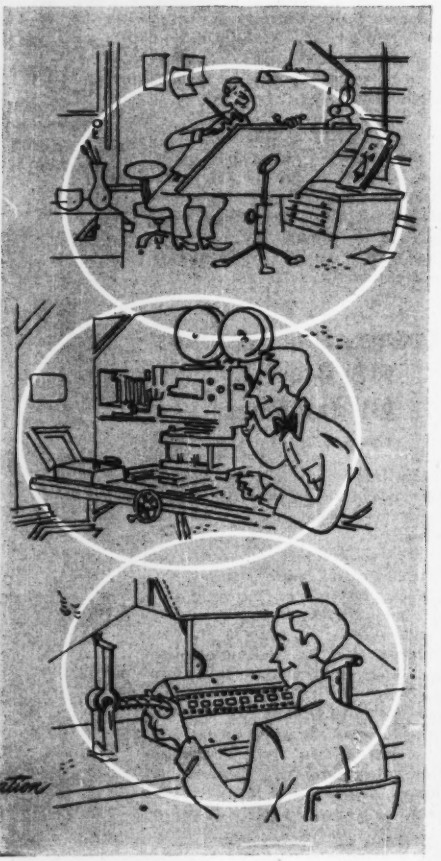

the effects of the changing seasons on nature. *Trees, Flowers, Animals,* and *Man at Work* are all shown. We see how weather affects the clothing worn at different times of the year; how coloration in flowers and trees changes from season to season; how animals prepare for seasonal changes, store their food, and adapt to weather conditions; how children and adults go about their daily tasks.

The material is prepared for the primary and middle grades, and can be adapted to language arts, social studies, and simple science lessons. ($15.00 per set; $4.00 a single strip.)

***International Education Materials Corp.*, 625 Madison Ave., New York 22.**

The Aesop fable, *The Ant and the Grasshopper,* familiar to generations of readers, is presented in delightful color pictures. The drawings are pleasing, and the over-all effect of the art work is very attractive. Folk tales and legends have always had an appeal when used as story material, and this appeal seems even greater when well presented.

This is good material for story hours, for reading, language arts, and for literature. For elementary grades. ($6.00 single strip.)

***Jam Handy Organization*, 2821 E. Grand Blvd., Detroit 11.**

In two new series, subject matter is presented from a slightly different viewpoint. "The Age of Discovery" (7 strips in color) provides excellent map material on which to base the study of all the forces, peoples, routes, and other factors which influenced and had a bearing upon both the discovery and the settlement of the Western Hemisphere.

There are complete map pictures of lands where *Norsemen, Portuguese, Spanish, French, Italian, Dutch,* and *English* traveled. They show how the routes of pioneer explorers paved the way for those who came after and founded the New World settlements. This is a series for middle- and upper-elementary grades. ($19.50 per set; $3.00 single strip.)

"Growing Things" (7 strips in color) presents good material for elementary science and nature study. The theme of the series is growth, and the changes that take place as *Plants, Trees, Butterflies, Toads, Birds, Rabbits* and *We* ourselves grow.

Drawings are well done, color quality is good, and the captions ample. These are good filmstrips to use in conjunction with field trips, nature-study walks, and observation lessons in the science room and nature museum. For all elementary grades. ($27.30 per set; $4.20 single strip.)

***National Film Board of Canada*, 1270 Avenue of the Americas, New York 20.**

From the many filmstrips produced by this company, here are two which teachers will find particularly helpful. *Fire Prevention,* in color, gives a delightful story presentation of the simple, basic steps necessary to guard our homes.

Mr. Mouse and his assistants of the Junior Fire Brigade tell us what to do with household appliances, cleaning fluids, and other fire hazards. The drawings are simple and appealing, and the points well illustrated. Good for primary and middle grades. ($5.00 single strip, with study guide.)

The North American Beaver (also in color) presents the story of what a beaver is, how it lives, and where. Drawings of the construction of a beaver dam are particularly good. We see how the trees are felled, logs cut, sod and mud pushed into place, and the dam made firm and strong. We are also shown how the beaver constructs his own lodge and how he stores his food. Prepared especially for pupils eight to fifteen years of age. Recommended for science, conservation, and nature-study classes. ($5.00 single strip, with study guide.)

***Popular Science Publishers*, 353 Fourth Ave., New York 10.**

In co-operation with the *World Book Encyclopedia,* a series is offered on the subject of "Citizenship—The American Way" (6 strips in color). By means of drawings, diagrams, charts, and pictures, we are given a complete and thorough explanation of the structure and framework of what citizenship means to us. We are shown how each individual citizen of this country can share in its privileges and responsibilities.

Good material for social studies, world affairs, and history. For upper-elementary grades and junior high school. ($36.50 per set; $6.50 single strip.)

Filmstrip Reference Sheets

Filmstrip Reference Sheets No. 1 and No. 2 are still available. If you would like a copy of one sheet or both, send a stamped, addressed envelope to Dr. Irene F. Cypher, Editorial Department, *The Instructor,* Dansville, N.Y., specifying which you want.

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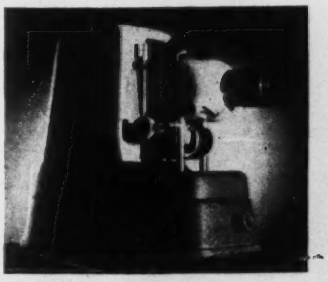

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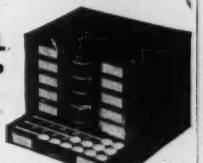

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On the Way to School
One Rainy Day
Peppy, the Puppy
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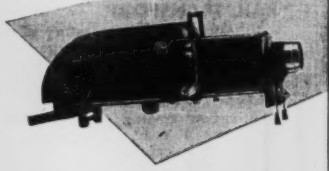

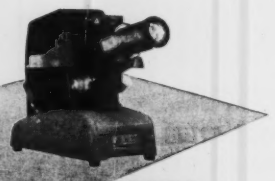

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Curriculum Consultant,
Washington School,
Mount Vernon, New York

ATTRACTING BIRDS IN WINTER—6 min.; color; sale. BUILDING BIRDHOUSES—6 min.; color; for sale. CULTIVATE YOUR GARDEN BIRDS—12 min.; color; sale. Produced in 1953 by International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4.

Here are three wonderful science films that will delight children. The first depicts two children building bird-feeding stations. During the summer they pick and dry wild berries, construct feeders, and plan kinds of food birds like. With diminishing food sources in the fall, the birds learn to depend on the children's stations, and continue visits in the winter months. The film explains most suitable foods, creates interest, and gives reasons for attracting birds to our back yards. For upper-elementary grades.

The second film shows birdhouses for various species. Mike and Mary, helped by an older brother, make a bluebird house and a robin shelter. They collect materials, work from plans, and complete the houses. In the early spring they put them up with nesting materials near by. When birds actually nest in the houses, they plan to build others. The film is suitable for intermediate grades.

The third film depicts the kinds of birds that will come to your garden. It also shows the types of birdhouses that will attract them as residents. The film includes views of birds building nests, laying eggs, hatching eggs, and feeding the young. For upper grades.

COTTON PLANTING—sound; color, and black and white; sale; produced in 1953 by Paul Hoefler Productions, 7934 Santa Monica Boulevard, Los Angeles 46.

Children hear a great deal about cotton but sometimes do not realize its importance and significance to the average American.

The story of cotton, from seed to harvest, is told in this film, including methods of developing new seed varieties, soil preparation, planting, cultivating, weeding, and spraying the fields with insecticides and other chemicals, and harvesting. The extent of the cotton belt of the United States is also shown. The film contains informational material not found in books, and is suitable for social studies in the upper-elementary grades.

COURTESY FOR BEGINNERS—1 reel; sound; color, and black and white; sale or rental; produced in 1953 by Coronet Films, Coronet Building, Chicago 1.

This film tries to show young children the proper techniques of courtesy. The fundamentals—such as being considerate to a guest, making correct introductions, saying the magic words *please, thank you,* and *excuse me*—are presented in a variety of activities which will hold the interest of a young audience. It carries guidance content, social living, and language arts activities for the primary and intermediate grades.

FLIPPER, THE SEAL—1 reel; sound; color, and black and white; sale or rental; produced in 1953 by Coronet Films (see address above).

A group of children visiting the zoo watch Flipper go through his antics. As a language builder, this charming film fuses Flipper's actions with such words as *waves, swimming, dive,* and *fur.* This shared experience can be used as a subject for class discussion, reading, and other means of developing expressive power in the primary and intermediate grades.

THE FREIGHT YARD—20 min.; sound; black and white; free loan; produced in 1953 by Motion Picture Bureau, New York Central Railroad, 466 Lexington Ave., New York 17.

Trains are always fascinating for children. It may not be possible for your pupils to take an excursion to a freight yard, but here is a film that will give them a good idea of one.

The operation of a great railroad freight classification yard is shown in this film. We follow the train through the yard, visit the engine terminal, and see how locomotives are cared for and repaired. We inspect the yard office, and are given an explanation concerning the signals used. Next, we get acquainted with the hump and car retarders, and learn how the cars are loaded and grouped for dispatching purposes. For guidance, science, and social studies in the intermediate and upper grades.

MEET THE SIOUX INDIAN—1 reel; color; sale; produced in 1953 by Murl Deusing Film Productions, 5427 West Howard Avenue, Milwaukee 14.

This film tells in simple style the relationship of a primitive people's food, shelter, and clothing to their environment. The film makes excellent use of step-by-step storytelling techniques with dramatic close-ups in vivid colors. It is suitable for social studies, art, and language arts classes of the intermediate grades.

THE NATIONALS—20 min.; sound; color; service charge of $2.50. Sponsored by Pan American World Airways. Available from Ideal Pictures, 58 E. South Water St., Chicago 1.

Flying airplanes is most exciting for boys, and making model planes is a wonderful hobby.

This is the story of a boy who carefully builds a model plane and enters it in "The Nationals." This is a contest for all types of model planes—rubber-band, CO-2, jet-, and gasoline-powered. A good film for the upper-elementary grades.

NORTH AMERICA MOVES AHEAD —20 min.; sound; color; free loan; produced in 1953 by Modern Talking Pictures Service, Inc., 45 Rockefeller Plaza, New York 20.

Opening with a youngster's discovery of an arrowhead near a filling station, this film traces the evolution of highways from Indian trails to express turnpikes. The story then turns to motor-transport progress, and picks up a survey of a transcontinental moving company's activities.

Pictorial comment on early difficulties caused by state regulations, modern training programs in packing techniques, and the control system which keeps every van on the road in touch with the dispatcher's office, add to this film. For social-studies classes in the upper grades.

ROYAL SCOTLAND—9 min.; color; sale or rental; produced in 1953 by British Information Services, 30 Rockefeller Plaza, New York 20.

Since the coronation is so much in the news now, a film concerning the Royal Family should be in order. Here is one that is beautifully photographed, and includes an extraordinary musical background.

This film gives us a tour of the Scottish scene, and of places associated with Britain's Royal Family. We see Glen Finnan where Prince Charles raised the standard of the Forty-Five. We visit Balmoral, the Sovereign's Scottish home, and Stirling Castle which, to this day, remains a fort and a barracks for the Queen's Highlanders.

Spectacular shots of the traditional Highland sports and dancing are included, as well as scenes of the mountains and lochs. Good for upper grades.

RULES AND LAWS—14 min.; sound; black and white; sale or rental; produced in 1952 by Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

Many films attempt to influence character building in some fashion but this film does a good job in that direction.

A model railroad, with which three children are playing, helps to answer the question, "Why have rules?" Father illustrates that rules change with changing conditions.

He later comments that laws in the adult world are like rules in children's games. Finally, the film illustrates ways in which laws serve the needs of communities and the nation. For guidance, language arts, and social-studies classes in the upper-elementary grades.

SEMINOLE OF THE EVERGLADES —21 min.; sound; color; free loan; produced in 1953 by Alan Shilin Productions, 450 W. 56th St., New York 19.

Here is a film depicting an Indian nation's struggle for independence which will thrill pupils.

Deep in the Florida Everglades the Seminole Indians proudly strive to preserve the life and dignity of their nation within a nation. Besieged for more than half a century by American troops who battled persistently to move them to Oklahoma, and by the ominous swamp relentlessly threatening their existence, these Indians have refused to be conquered. Their life, traditions, and daily activities are superbly presented in this film for social-studies classes in the upper-elementary grades.

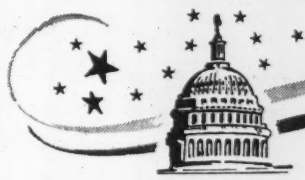
TIDES—10 min.; 1 reel; black and white; sale; produced in 1953 by Almanac Films, Inc., 516 Fifth Ave., New York 18.

Have you ever watched the tides and wondered why there are tides?

By actual scenes and animated figures, this film seems to put a finger on the pulse of the sea to find the answers, which are really simple, but which add to our ever increasing amazement at the great complexity of nature. Simple language describes the picture. For science in the upper grades.

WHAT IS FOUR—15 min.; sound; black and white; sale; produced in 1952 by Young America Films, Inc., 18 E. 41st St., New York 17.

Good arithmetic films are few and far between. This film offers motivation and review material for teaching arithmetic at the primary level. It illustrates the number "four" in a variety of concrete, semiconcrete, and abstract situations. It helps the child appreciate the significance of four and its "fourness" by treating the number in ways which will appeal to him.



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The Plan

The American Film Forum, Inc. is an organization comprised of people with wide experience in the production and distribution of motion pictures for civic and educational purposes.

Starting in September, 1953, we will release a new Film Forum known as "Washington Spotlight" each month. Topics will be of current and national interest and importance. The Moderator will be Marquis Childs, distinguished syndicated newspaperman. Mr. Childs will appear with two or more outstanding figures who will discuss the subject pro and con.

Each subscriber will receive his Film Forum on the booking date specified each month—at a small rental fee. In advance of each release, we will provide each group subscriber with complete data on the speakers and the subject of discussion. This will be done in order to facilitate the continued discussion by the local group (school, club, adult group, etc.) under local leadership.

During the course of a year, 9 Film Forums will be released . . . from September through May. The first topic for September release will be announced in August.

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YOUR DIRECTORY OF *Audio-Visual Producers*

ON THIS page are listed producers of audio-visual materials and equipment. The addresses given are the company headquarters. Write there for the name of your nearest local distributor.

Consult standard reference books for further sources. It is also helpful to contact local museums, chambers of commerce, historical societies, and consular representatives of foreign countries. I.F.C.

Films, Filmstrips, Flat Pictures, Slides, and Records

16mm MOTION PICTURES

Academy Films, P.O. Box 3088, Hollywood, Calif.
A. F. Films, Inc., 1600 Broadway, New York 18
Almanac Films, Inc., 516 Fifth Ave., New York 36
American Film Forum, Inc., 516 Fifth Ave., New York
Artists Films, Inc., 8 W. 45th St., New York
Association Films, 35 W. 45th St., New York
Audio-Visual Materials Consultation Bureau, College of Education, Wayne University, Detroit 1, Mich.
Avalon Daggett Productions, 441 N. Orange Drive, Los Angeles 36, Calif.
Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif.
Brandon Films, Inc., 200 W. 57th St., New York 19
Bray Studios, Inc., 729 Seventh Ave., New York 19
British Information Services, 30 Rockefeller Plaza, New York 20
Cathedral Films, 140 N. Hollywood Way, Burbank, Calif.
Cornell Films, Inc., 1501 Broadway, New York 36
Coronet Films, Coronet Bldg., Chicago 1
Walt Disney Productions, Dept. 16, Burbank, Calif.
Educational Film Library Assoc., 1600 Broadway, New York 19
Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.
Films, Inc., P.O. Box 358, Wilmette, Ill.
Films of the Nations, Inc., 55 W. 45th St., New York
Frith Films, P.O. 565, Hollywood 28, Calif.
Hawley Lord, Inc., 61 W. 56th St., New York 19
Heidenkamp Nature Pictures, 538 Glen Arden, Pittsburgh 8, Pa.
Paul Hoefler Productions, 7934 Santa Monica Blvd., Hollywood
Instructional Cinema Service, Inc., 1560 Broadway, New York
Instructional Films, Inc., 330 W. 42nd St., New York 18
International Film Bureau, Inc., 57 W. Jackson Blvd., Chicago
International Film Foundation, 1600 Broadway, New York 19
Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11
Johnson Hunt Productions, 6509 De Longpre Ave., Hollywood
Library Films, Inc., 25 W. 45th St., New York 36
McGraw-Hill Book Co., Text-Film Dept., 330 W. 42nd St., New York 18
Carl F. Mahnke Productions, 215 E. 3rd St., Des Moines 9, Iowa
March of Time Forum Films, 369 Lexington Ave., New York 17
Moody Bible Institute, 820 N. La Salle St., Chicago 10
National Assoc. of Audubon Societies, 1000 Fifth Ave., New York 28
National Film Board of Canada, 1270 Avenue of the Americas, New York 20
National Safety Council, Film Service Bureau, 20 N. Wacker Drive, Chicago 6
Nu-Art Films, Inc., 112 W. 48th St., New York 19
Official Films, 25 W. 45th St., New York
Princeton Film Center, Carter Road, Princeton, N.J.
RKO Radio Pictures, Inc., 1270 Avenue of the Americas, New York
Simmel-Meservey, Inc., 321 S. Beverly Dr., Beverly Hills, Calif.
Sterling Television Co., Inc., 316 W. 57th St., New York 19
Teaching Film Custodians, Inc., 25 W. 43rd St., New York 18
United Nations, Films & Visual Information Div., New York
U.S. Bureau of Mines, Washington, D.C.
U.S. Bureau of Reclamation, Washington, D.C.
U.S. Dept. of the Air Force, of Agriculture, of State, of the Interior, and Treasury Dept., Washington, D.C.
United World Films, Inc., 1445 Park Ave., New York 29
Wild Life Films, 5149-51 Strohm Ave., North Hollywood, Calif.
Young America Films, Inc., 18 E. 41st St., New York 17

SLIDES

Eulo Co., P.O. Box 178, Denver 1, Colo.
French-American Cultural Services, 934 Fifth Ave., New York 29
E. Taylor Judd, Box 711, Delavan, Wis.
Keystone View Co., Meadville, Pa.
Nu-Art Films, Inc., 112 W. 48th St., New York 19
Radio-Mat Slide Co., Inc., 222 Oakridge Blvd., Daytona Beach
Sawyer's, Inc., Progress, Oregon
Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago 14
Southern Colorslides, 2326 Beecher Rd., S. W., Atlanta, Ga.
Teaching Aids Exchange, 711 Sycamore Ave., Modesto, Calif.
Visual Sciences, Suffern, N.Y.

FILMSTRIPS

American Council on Education, 1785 Massachusetts Ave., N.W., Washington 6, D.C.
Anti-Defamation League of B'nai B'rith, 212 Fifth Ave., New York
Audio-Visual Materials Bureau, Wayne University, Detroit 1
Audio-Visual School Service, 20 East 35th St., New York 16
Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif.
British Information Services, 30 Rockefeller Plaza, New York 20
Classroom Films, Inc., 321 E. 44th St., New York
Coronet Films, Coronet Bldg., Chicago 1
Current Affairs, Film Division, 18 E. 41st St., New York 17
Curriculum Films, Inc., 10 E. 40th St., New York 16
Pat Dowling Pictures, 1056 S. Robertson Blvd., Los Angeles 35
Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.
Eye Gate House, Inc., 330 W. 42nd St., New York 18
Filmfax Productions, 10 E. 43rd St., New York 17
Film Publishers, Inc., 25 Broad St., New York 4
Films, Inc., P.O. Box 358, Wilmette, Ill.
Filmstrip House, 25 Broad St., New York 4
Heritage Filmstrips, 89-11 63 Drive, Rego Park 74, N.Y.
Instructional Films, Inc., 330 W. 42nd St., New York 18
International Film Bureau, Inc., 57 W. Jackson Blvd., Chicago
Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11
Key Productions, 18 E. 41st St., New York 17
Knowledge Builders, 625 Madison Ave., New York 22
Life Magazine Filmstrips, 9 Rockefeller Plaza, New York 20
Long Filmslide Service, 7505 Fairmount Ave., El Cerrito 8, Calif.
McGraw-Hill Book Co., Inc., Text-Film Dept., 330 W. 42nd St., New York 18
Moody Bible Institute, 820 N. La Salle St., Chicago 10
National Assoc. of Audubon Societies, 1000 Fifth Ave., New York 28
National Film Board of Canada, 1270 Avenue of the Americas, New York 20
National Safety Council, 20 N. Wacker Drive, Chicago 6
New York Times, School Service Dept., 229 West 43rd St., New York 18
Pictorial Events, 597 Fifth Ave., New York 17
Popular Science Pub. Co., A-V Div., 353 Fourth Ave., New York
Silver Burdett Co., 45 E. 17th St., New York 3
Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago 14
United Nations, Films & Visual Information Div., New York
United World Films, Inc., 1445 Park Ave., New York 29
University of Michigan, Audio-Visual Education Center, Ann Arbor, Mich.
Visual Sciences, Suffern, N.Y.
Young America Films, Inc., 18 E. 41st St., New York 17

FLAT PICTURES

British Information Services, 30 Rockefeller Plaza, New York 20
Creative Educational Society, Mankato, Minn.
Field Enterprises, 35 E. Wacker Drive, Chicago 1
Friendship Press, 156 Fifth Ave., New York 10
Informative Classroom Pictures Association, 40 Ionia Ave., N.W., Grand Rapids 2, Mich.
Latin American Village Studio, 3530 State St., Santa Barbara, Calif.
National Geographic Society, 16th and M Sts., N.W., Washington, D.C.

RECORDS

Audio Education, Inc., 55 Fifth Ave., New York
Audio-Master Co., 341 Madison Ave., New York 17
Audio-Visual Materials Consultation Bureau, College of Education, Wayne University, Detroit 1, Mich.
Banner Records, Inc., 33 Union Square W., New York 3
Burns Record Co., 755 Chicadee Lane, Stratford, Conn.
Capitol Records, Inc., Sunset & Vine Sts., Hollywood 28, Calif.
Charm Records, Inc., Park Central Hotel, New York 19
Children's Reading Service, 1078 St. John's Place, Brooklyn
Children's Record Guild, 27 Thompson St., New York 13
Columbia Records, Inc., 799 Seventh Ave., New York
Continental Record Co., Inc., 263 W. 54th St., New York 19
Decca Records, Inc., 50 W. 57th St., New York 19
Eastern Record Mfg. Corp., 55-01 43rd St., Laurel Hill, N.Y.
Educational Recording Services, 5922 Abernathy Dr., Los Angeles 45, Calif.
Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.
Enrichment Records, 246 Fifth Ave., New York 1
Folkways Records & Serv. Corp., 117 W. 46th St., New York 19
Greystone Corp., 600 Sixth Ave., New York 13
Lincoln Records, Inc., 1420 Walnut St., Philadelphia 2, Pa.
Little Golden Records, 1230 Sixth Ave., New York 20
Mercury Record Corp., 1475 Broadway, New York 18
Rainbow Rhythms, P.O. Box 608, Emory University, Ga.
Record Guild of America, 1407 Broadway, New York 18
RCA Victor Records, Educational Services, Radio Corporation of America, Camden, N.J.
Records of Knowledge, Rexford Record Corp., 1440 Broadway, New York 18
Square Dance Associates, Freeport, N.Y.
Vox Productions, Inc., 236 W. 55th St., New York 19
World Wide Records, 315 W. 47th St., New York
Young People's Records, 100 Sixth Ave., New York 13

A HANDY REFERENCE SHEET FOR YOUR A-V FILE

Audio-Visual Equipment

16mm Sound Projectors

Ampro, Apollo, Bell & Howell, DeVry, Eastman Kodascope, Forway, Kolograph, Movie-Mite, RCA, Revere, Victor Animatograph

Slide and Filmstrip Projectors

American Optical, Ampro, Argus, Audio-Master, Bausch & Lomb, Bell & Howell, DuKane, GoldE, Keystone View, LaBelle, Standard, Society for Visual Education, Spindler & Sauppe, Three Dimensional Corp., Viewlex

Sound Slide Film Projectors

Automatic, DuKane, Illustravox, McClure, Movie-Mite, Viewlex

Opaque and Overhead Projectors

American Optical, Bausch & Lomb, Beseler, Keystone View, Squibb Taylor, Victorlite

Radios and Phonographs

Admiral, Audio-Master, Califone, Crosley, Emerson, Farnsworth, General Electric, Magnavox, Motorola, Philco, RCA Victor, Rek-O-Kut, Stromberg-Carlson, Webster-Chicago, Westinghouse, Wurlitzer, Zenith

Tape, Wire, and Disk Recorders

Ampro, Bell, Brush, Califone, Crestwood, DuKane, Eicor, General Electric, Magnecord, Pentron, RCA Victor, Rek-O-Kut, Revere, Sound Scriber, Webster-Chicago, Webster Electric, Wilcox-Gay

Tape Manufacturers

Audio-Master, Minnesota Mining, Reeves Soundcraft

Magnetic Sound Recorder-Projectors

Ampro, Bell & Howell, Victor Animatograph, RCA Victor

Screens

Da-Lite, Radiant, Vita-Lite

Flannelboards

Visual Specialties

Tachistoscopes

Keystone View, Society for Visual Education

Cabinets and Equipment Containers

Jack C. Coffey, Neumade Products

Film Reprocessing

Peerless Film Processing Corp.

ADDRESSES OF PRODUCERS

Admiral Corp., 3800 Cortland St., Chicago 47
American Optical Co., Chelsea 50, Massachusetts
Ampro Corp., 2835 N. Western Ave., Chicago 18
Apollo Division, Excel Movie Products Co., 853 Dundee Ave., Elgin, Ill.
Argus, Inc., Ann Arbor, Mich.
Audio-Master Co., 341 Madison Ave., New York 17
Automatic Projection Corp., 19 W. 44th St., New York 18
Bausch & Lomb Optical Co., 626 St. Paul St., Rochester 2, N.Y.
Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio
Bell & Howell Co., 7100 McCormick Rd., Chicago 45
Charles Beseler Co., 60 Badger Ave., Newark 8, N.J.
Brush Development Co., 3405 Perkins Ave., Cleveland 14, Ohio
Califone Corp., 1041 N. Sycamore, Hollywood 38, Calif.
Jack C. Coffey Co., 1124 Greenleaf St., Wilmette, Ill.
Crestwood Recorder Corp., Poughkeepsie, New York
Crosley Div., Avaco Mfg. Corp., 132 Arlington St., Cincinnati
Da-Lite Screen Co., Inc., 2711 N. Pulaski Rd., Chicago 39
DeVry Corp., 1111 Armitage Ave., Chicago
DuKane Corp., St. Charles, Ill.
Eastman Kodascope, Eastman Kodak Co., Rochester 4, N.Y.
Eicor, Inc., 1501 W. Congress St., Chicago 7
Emerson Radio & Phonograph Co., 111 Eighth Ave., New York
Farnsworth Television & Radio Corp., Fort Wayne, Indiana
Forway Corp., 245 W. 55th St., New York 19
General Electric Co., Electronics Dept., Syracuse, N.Y.
GoldE Mfg. Co., 1214-22 W. Madison St., Chicago 7
Illustravox Division, Electro Engineering & Mfg. Co., 627 W. Alexandrine St., Detroit 1, Mich.
Keystone View Co., Meadville, Pa.
Kolograph Corp., 8044 Ridgeway, Skokie, Ill.
LaBelle Industries, Inc., Oconomowoc, Wis.
O. J. McClure Talking Pictures, 1115 W. Washington Blvd., Chicago 7
Magnavox Co., Fort Wayne, Ind.
Magnecord, Inc., 225 W. Ohio St., Chicago
Minnesota Mining & Mfg. Co., 900 Fauquier St., St. Paul 6
Motorola, Inc., 4545 W. Augusta Blvd., Chicago
Movie-Mite Corp., 1105 E. Truman Rd., Kansas City 6, Mo.
Neumade Products Corporation, 328 W. 42nd St., New York 18
Peerless Film Processing Corp., 164 W. 46th St. New York 36
Pentron Corp., 221 E. Cullerton St., Chicago 16
Philco Corp., 445 E. Tioga St., Philadelphia
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago
RCA Victor Division, Radio Corp. of America, Camden, N.J.
Reeves Soundcraft Corp., 10 E. 52nd St., New York 22
Rek-O-Kut Co., 38-01 Queens Blvd., Long Island City 1, N.Y.
Revere Camera Co., 320 E. 21st St., Chicago 16
Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago 14
Soundscriber Corp., 146 Munson St., New Haven, Conn.
Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4, Calif.
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Standard Projector & Equipment Co., 7106 W. Touhy Ave., Chicago 31
Stromberg-Carlson Co., Rochester, N.Y.
Three Dimensional Corp., 4555 W. Addison St., Chicago 41
Victor Animatograph Corp., Davenport, Iowa
Victorlite Industries, 5350 Second Ave., Los Angeles 43, Calif.
Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, N.Y.
Visual Specialties Co., 5701 W. Vernor St., Detroit 9, Mich.
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Webster-Chicago Corp., 5619 W. Bloomingdale, Chicago 39
Webster Electric Co., 1900 Clark St., Racine, Wis.
Westinghouse Electric Corp., 306 Fourth Ave., Pittsburgh, Pa.
Wilcox-Gay Corp., Charlotte, Mich.
Rudolph Wurlitzer Co., 165 W. Adams St., Chicago
Zenith Radio Corp., 6601 W. Dickens St., Chicago

FIRST CLASS MAIL

Dear Miss Owen:

I have enjoyed *The Instructor* for a good many years and have found it very helpful. The plays have been especially useful in the elementary grades.

In your "First Class Mail" column of the April issue, Roslyn Bernstein made the suggestion that you have a column, "Helpful Hints for Substitutes." I think this would be a splendid idea. I have compiled some material for substitutes and it has been of help to them.

Lillian Donahue, *New York*

I agree with Mrs. Bernstein—substitute teachers need so many different ideas, since they have to teach so many different grades and classes. We often need ideas that do not require too much preparation, and can be completed in one period.

Mrs. F. Sontag, *New York*

I think "Helpful Hints for Substitutes" would be wonderful; not only for substitutes but also for regular teachers.

Thelma Borud, *Colorado*

I would heartily approve of a department for substitutes, and hope that you will feel led to start one soon.

When one considers that:—

1. We "chameleons" must be ready to teach any grade,
2. The regular teachers themselves say they would not do subbing,
3. We subs must carry on with regular home and community duties along with the extra responsibility of teaching, I think a page for us is justifiable.

Mrs. Richard Bunnell, *New York*

These letters are a sampling of the overwhelming response we had as a result of the suggestion made in Roslyn Bernstein's letter in the April issue that we have a "Helpful Hints for Substitutes" column. Come September we certainly plan to do something about it, so you can be on the lookout.

★

Dear Miss Owen:

Congratulations on your new feature "From the Other Side of the Fence." It is refreshing and different. I hope Mrs. Diffenderfer plans to continue it.

Mary Lou Collins, *Washington*

As far as we know, she does.

★

Dear Miss Owen:

Your magazine had been recommended for use in Canadian schools because "it contained a section devoted entirely to Canadian schools." Are we then expected to be honoured by the two columns you devote to us out of 92 pages? Furthermore, not *one* of your articles deals with Canada.

You mention "Brotherhood Week." I wonder if you realize that most of us Canadians are literally brothers of United States people. Note that I do not refer to you as "American," as it is quite obvious what the term "America" embraces, and is typical of the exaggerated form of "Yankee boasting."

Isn't it bordering on the ridiculous for "Americans" to refer to their neighbours living in "North America" as *foreigners?* I see you even teach kindergarten classes in Brotherhood Week to remember the Mexican foreigners.

We Canadians are awakening to well deserved pride in our country, and to sponsor a magazine that is almost unaware of our existence would only tend to undermine our self-assurance. We are becoming aware of the vast reservoirs of untapped potentialities of our country.

Don't you think that your complacent attitude is weakening your own position and decreasing your popularity with your neighbours? Incidentally one of my students posted a picture of President Eisenhower with "Mamie," and there wasn't a child who didn't recognize them. Would the products from your schools recognize Prime Minister St. Laurent?

Irene McEvony, *Alberta*

We hope all of our United States readers will give this letter serious consideration. Actually there is a lot of truth in Miss McEvony's charges that we are only slightly aware of the goings on in Canada. To some extent it may be the Canadians' failure to publicize themselves, for we are sure that since his spectacular performance in the UN the name of Lester Pearson has been a byword in many American classrooms. But even so, that does not excuse a lack of interest on our part. Our Canadian neighbors certainly deserve more attention in the social-studies program of public schools in the United States.

★

Dear Miss Owen:

Many Turkish teachers see my copy of *The Instructor.* They can't read the English but pictures give ideas.

Will you kindly send the advertisements as per the enclosed coupons? I'll share with the teachers.

Just now Turkish education is looking to American methods for guidance.

Dr. Paul E. Nilson, *Turkey*

As you can see, this letter traveled many thousands of miles. It is further proof of the extent of American influence and a reminder of our responsibility for establishing world friendship.

★

Dear Miss Owen:

I was very interested to read the article by Betty S. Waller on life in Japan (April, p. 45). A group of teachers in our area have been discussing going to Japan this summer and the article was exactly what we needed to help us make up our minds. Incidentally, we hope to contact Japanese teachers while we are there and arrange to exchange materials and ideas next year.

Frances R. Crocker, *California*

Your trip sounds like a splendid idea, and we certainly hope that you enjoy yourselves.

★

Dear Miss Owen:

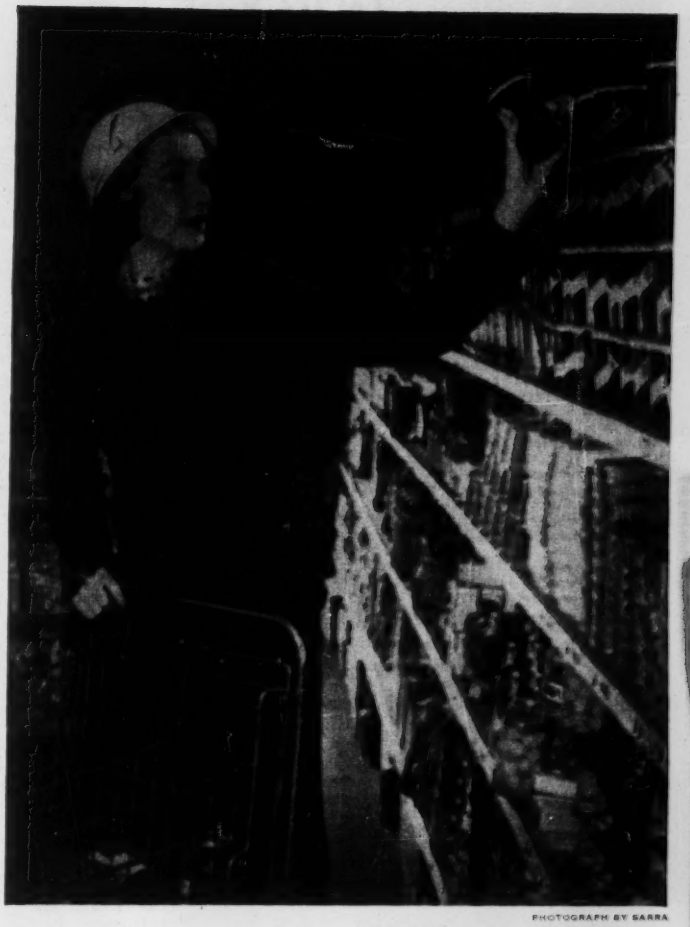
The problem of hard water in our community has been a very serious one. Your story of water softening (April, pp. 28-29) was wonderful ammunition for us. I passed the magazine on to the members of our town council.

Telford L. Lutz, *Nevada*

The article about water softening was great. How about material on the damage by rats? Our community is overrun.

Roger R. Middleton, *Illinois*

We don't know anything we like less than rats, but there is much to be said for campaigns to get rid of them, so we will see what we can do.



PHOTOGRAPH BY SARRA

Where are all the salesclerks? Look again!

Today you can often serve yourself faster and better than someone else can help you—and brand names are the reason!

In many stores where you shop today, you wait on yourself, make your own selections, and never see a salesclerk! Or do you?

What about the brand names on the packages? In some ways, they're probably the world's most efficient salesclerks. The better you know them, the more they tell you about what you're buying.

They tell you the maker's name, and often his reputation. They tell you whether you've bought the product before, and whether it gave you satisfaction. Without brand names, you couldn't possibly serve yourself so quickly, so surely, and so satisfactorily.

And the makers, knowing we have our choice of so many excellent brands, such as those advertised in this magazine, constantly compete to offer us newer, better products and values. So name your brand—and better your brand of living!

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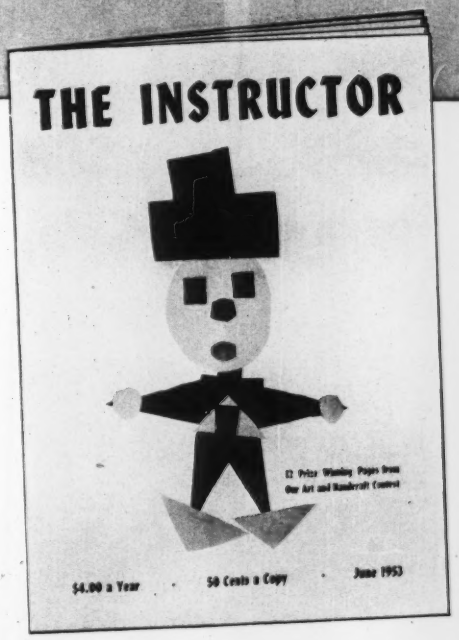

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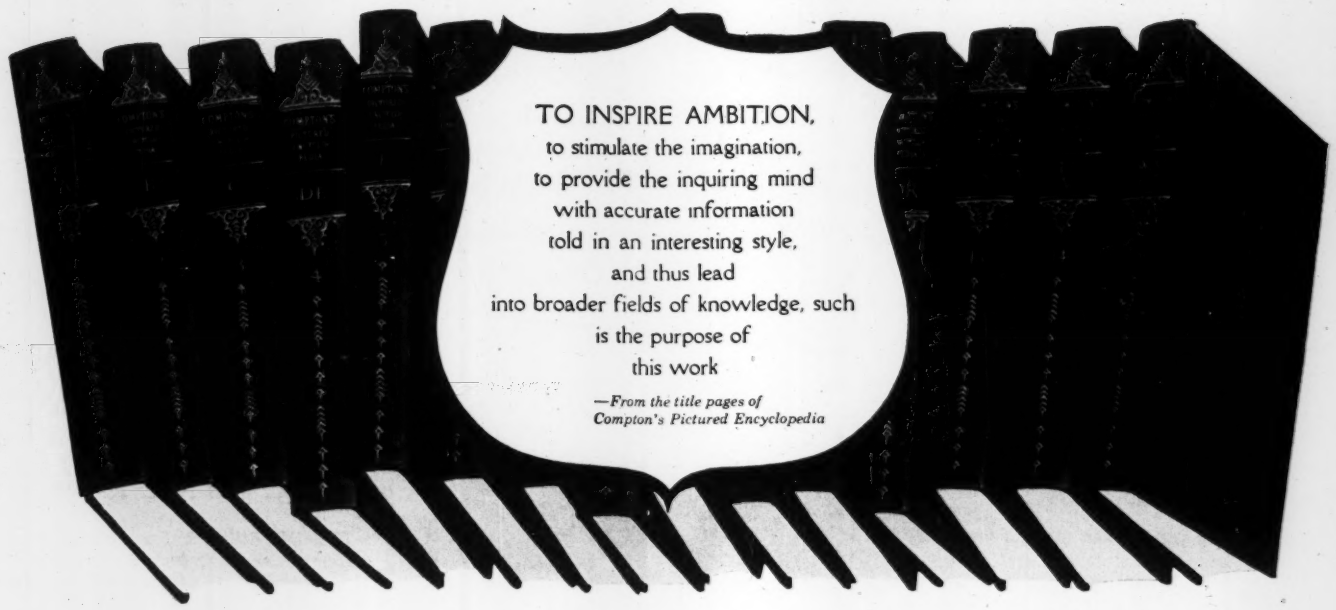

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